No. 5. Vol. I. JULY 1910. Postage Half-Penny. 1D.

NEEDLEWORK FOR ALL

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LIGHT CROCHET SHAWL.

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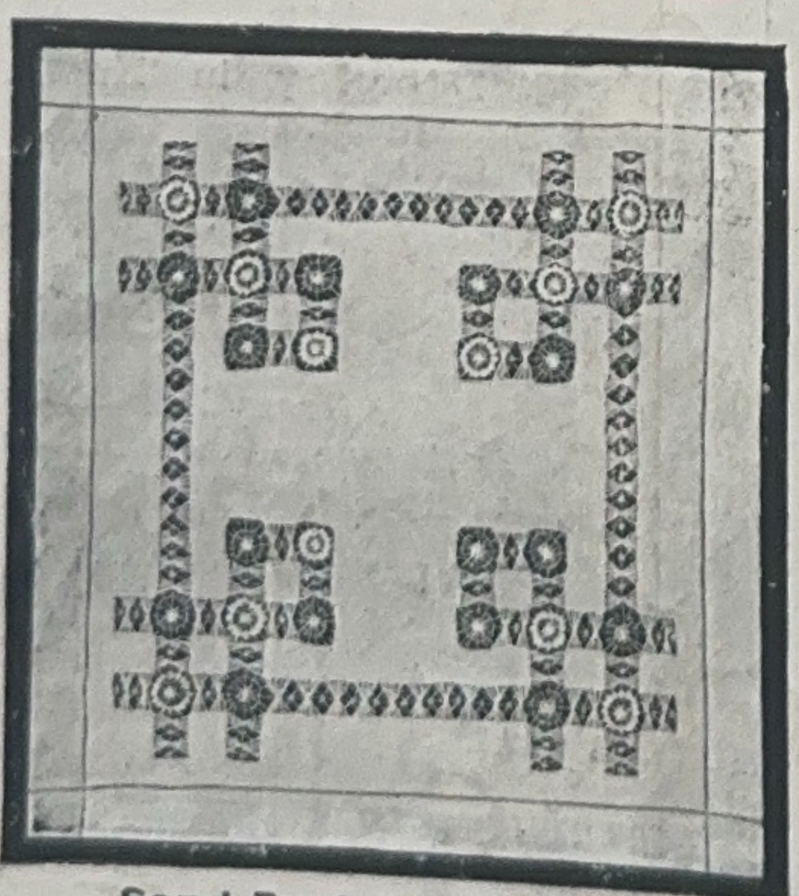

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INTRODUCTION.

AS usual, we have provided our readers with ideas and directions for work to suit a variety of tastes. One of the special features of our present number, a lady's full-sized knitted vest with long sleeves, is given in response to a special request from a correspondent for a vest of this kind with a fastening in front. The ordinary vest that pulls over the head is, as she justly remarks, so apt to tear in the process, and she has been unable to obtain directions for making one that opens down the front; we hope our new pattern will meet her wishes and the approval of other practical workers. Another novelty to which attention may be drawn is the embroidery, with Coronation braid introduced, an idea that offers suggestions for endless varieties of the soutache, now so much the fashion. A third item of interest is the introduction of this same braid into a handsome crochet edging; while the "Beginner's Page" will prove helpful, it is hoped, to many of our younger readers who are anxious to embark on the mysteries of drawn thread work.

A LIGHT CROCHET SHAWL.

MATERIALS required:—4 skeins Paton's White 2-ply Lady Betty or 2-ply Vest Wool; a long bone or wooden crochet hook, No. 5 or 6, and a No. 8 or 9 for the borders.

Make a chain of 154 rather loosely, using hook No. 5 or 6. Turn, miss 1 chain, insert the hook into the next and draw through, *, thread over, miss 1 chain, insert the hook into the next and draw through; repeat from * all along the row, keeping the threads on the hook, as in tricot.

Return row—1 chain, thread over, draw through two stitches, *, 1 chain, thread over, draw through 3 stitches; repeat from * all along, always taking care that the 3rd stitch is the slanting stitch made by bringing the wool over the needle in the previous row. (The diagram shows the return row, the 1 chain having been made and the thread being over, ready to draw through 3 loops, of which the 3rd is the slanting loop.

2nd row—1 chain, insert the hook in the front of the first chain of previous row, and draw the wool through, *, wool over, insert the hook in the front of the next chain and draw through; repeat from * all along.

Return row—Same as before.

Repeat the 2nd and its return row until a square is formed. The pattern square measures 31 inches.

For the Border—Use hook No. 8 or 9.

1st round—1 double crochet into 1st stitch, *, 3 chain, 1 double crochet into next; repeat from * all round; work 1 extra 3 chain, 1 double crochet at the corners.

2nd round—1 double crochet under 1st loop of chain, *, 3 chain, 1 double crochet under next; repeat from *; work 1 extra 3 chain, 1 double crochet at the corners.

A Light Crochet Shawl—*continued.*

3rd round—1 double crochet under first loop, *, 3 chain, miss 1 loop, 1 double crochet into next; repeat from * till within 3 loops of the corner, when work into *every* loop, twice into the centre loop, and into each of the next 3 loops of chain.

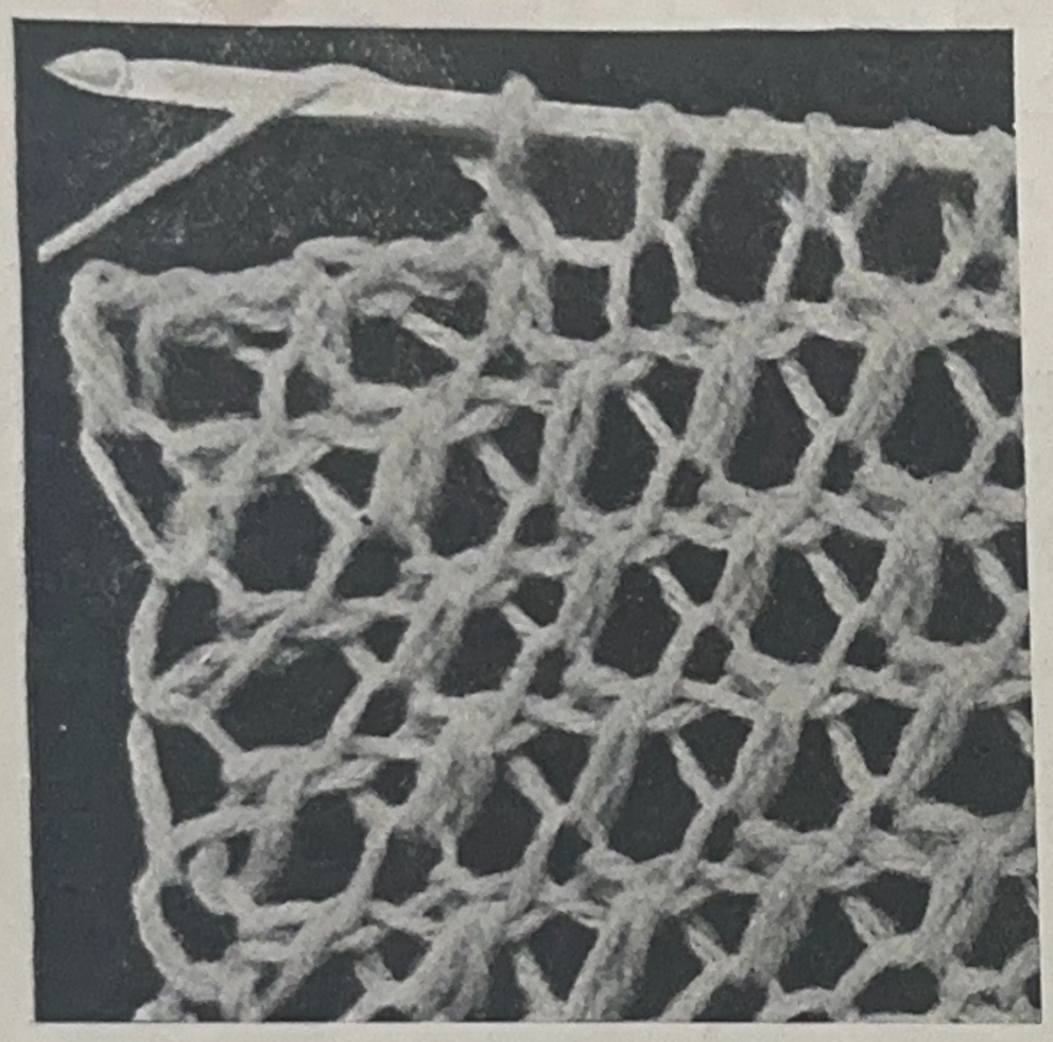
4th, 5th, 6th, 7th and 8th rounds—Same as 2nd round.

9th and 10th rounds—1 double crochet under 1st loop, *, 4 chain, 1 double crochet under next; repeat from *, work an extra 4 chain, 1 double crochet at the corners.

11th round—1 double crochet under 1st loop, *, 5 chain, 1 double crochet under next 5 chain, 1 double crochet into same; repeat from *, work twice into corners as before.

12th round—*, 2 chain, 1 double crochet under loop of chain, 2 chain, 1 treble, 3 chain, 1 treble into next space (between the 2 double crochet into same space); repeat from * all round.

13th round—*, 1 chain, 1 double crochet between the 2 trebles of previous round, 1 chain, 4 treble with 3 chain between each into next space; repeat from * all round.

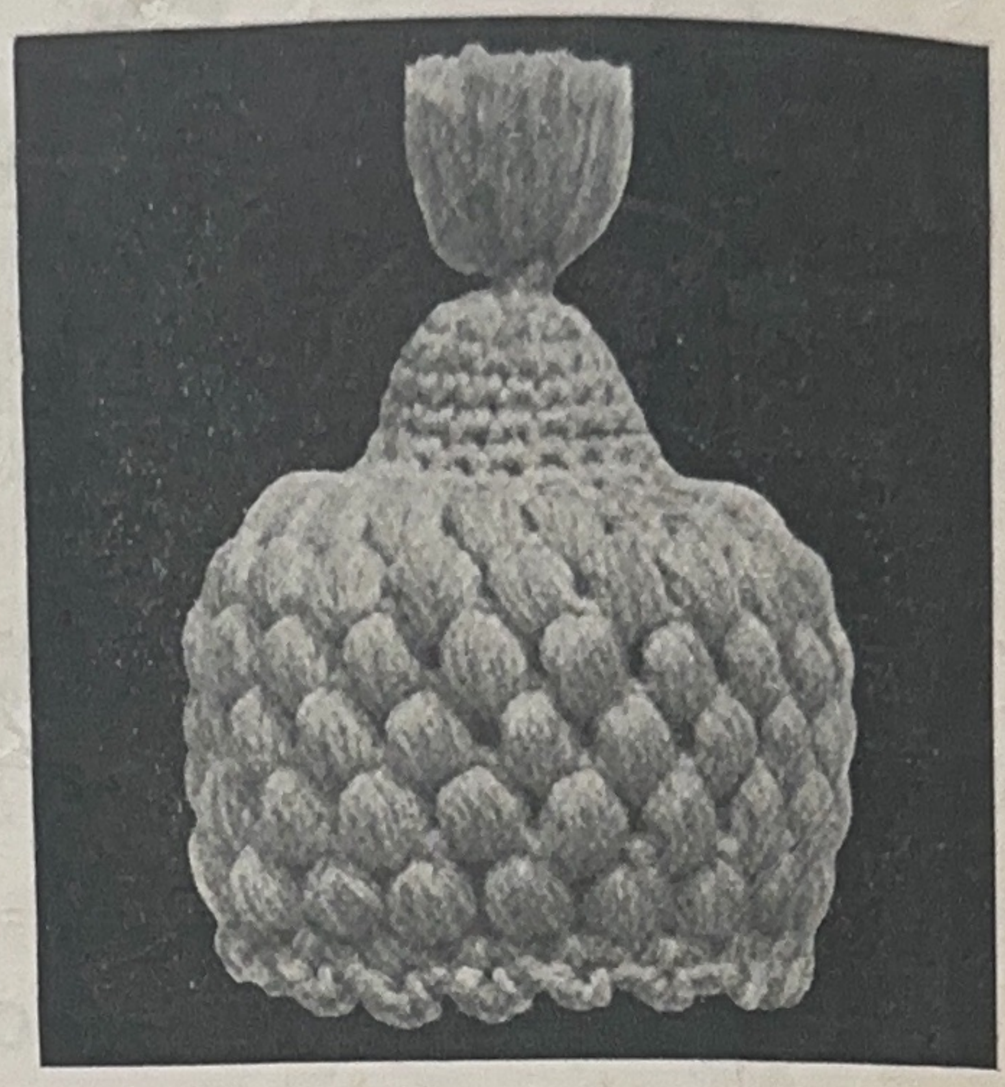


14th round—*, 1 double crochet into double crochet of previous round, 1 treble, 3 chain, 1 treble into next space, 3 chain, 1 treble, 3 chain, 1 treble into next, 3 chain, 1 treble, 3 chain, 1 treble into next; repeat from * all round.

15th round—‡, 1 double crochet into double crochet, *, 1 chain, 4 treble with 3 chain between each into next space, 1 chain, 1 double crochet under next 3 chain, repeat from * once more, 1 chain, 4 treble with 3 chain between each into next space; this forms one complete scallop. Repeat from ‡ all round.

CROCHET EGG COSEY.

THOSE pretty little coseys are an excellent expedient for using up oddments of wool, as each takes rather less than half an ounce, and each cosey in a set may be of different colour. If preferred, two colours may



be used for the same cosey, providing they contrast or blend well. The wool should be single Berlin or something of a similar thickness. Crochet hook, No. 10 or 11.

Make a chain of 40 (about 7 or 7½ inches); join in a ring.

1st round—* Place the wool over the hook, insert into the first chain and draw the wool through (there will now be 3 threads on the hook); repeat from * 3 times more (9 threads), wool over and draw through all. Fasten with 1 chain. Miss 1 chain, repeat from beginning of round into next and each alternate chain (20 groups).

2nd, 3rd, 4th, 5th and 6th rounds—Same as 1st round, but work between each group. These 6 rounds should measure 2 inches in depth.

To shape the Top. 1st round—1 double crochet between each group.

2nd round—1 double crochet into each double crochet taking up the 2 top threads.

3rd, 4th, 5th and 6th rounds—Same as 2nd round.

7th round—1 double crochet into every alternate stitch. Draw together and finish at the top with a small tassel. Around the bottom work thus: *, 1 double crochet, 3 chain, 1 double crochet between first and second groups, and repeat from * between each successive group and the next.

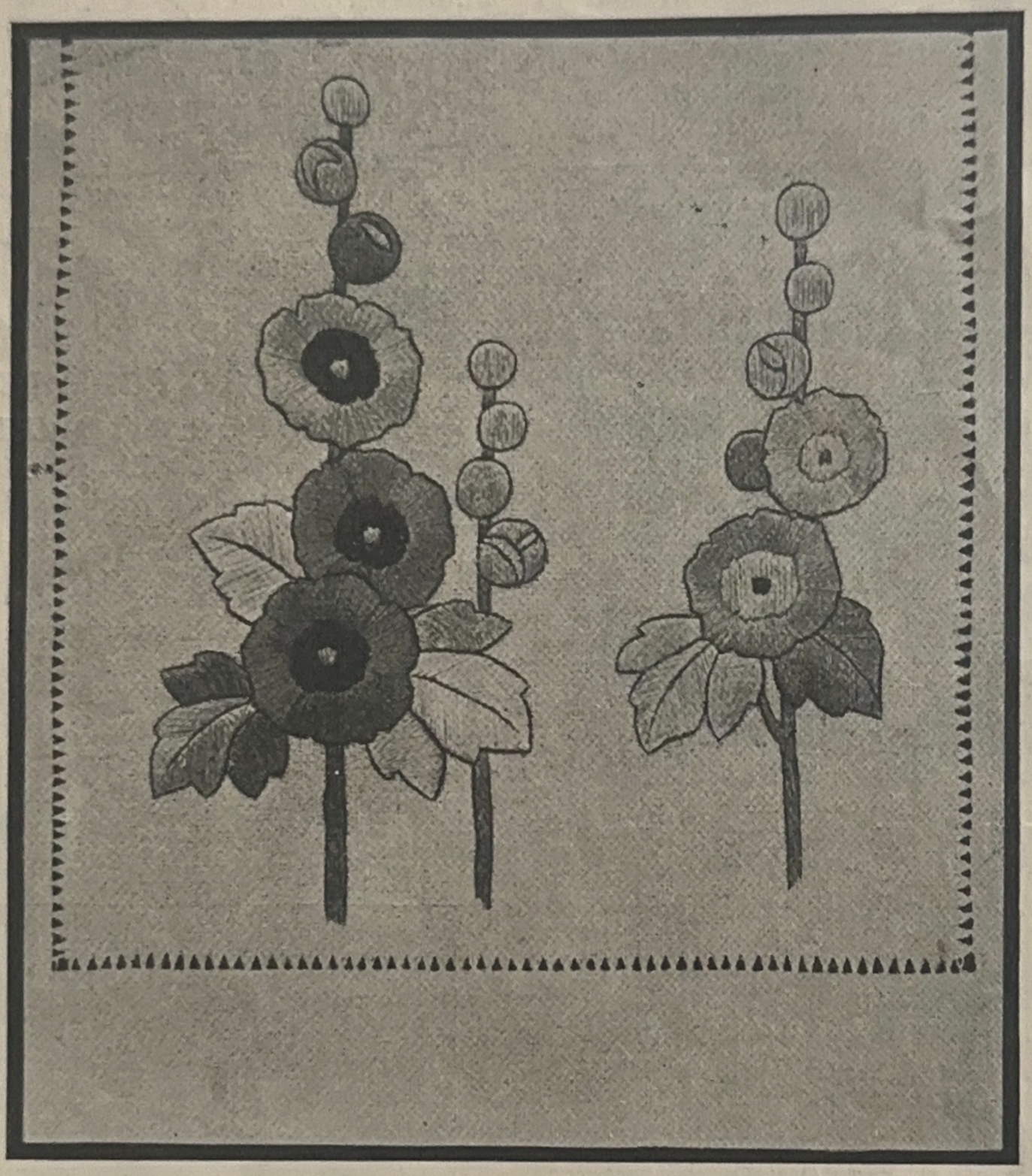
Useful Hints to Embroideresses.

A piece of embroidery that has begun to fray out round the edges may be strengthened, or a new piece be prevented from fraying altogether, by the simple expedient of running two or three rows of machine stitching all round the edge of the material, keeping the rows near together and working them as evenly as possible. This will strengthen the edge and make it all neat.

For working cross-stitch on a thick cloth or on velvet, a good plan is to lay a piece of canvas, of the required size of mesh, over the material, and tack it down firmly at the edges. Work the cross-stitch through this, and then draw out the canvas, thread by thread.

A PIANO TOP WORKED WITH CONVENTIONAL HOLLYHOCK DESIGN.

THE piano top in our illustration is an effective piece of work carried out on oatmeal cloth of a rather deep shade of twine-colour, with hem-stitched borders. The whole of the centre is left plain, while the ends which hang below the top of the piano are embroidered with a couple of admirably conventionalised branches of hollyhock, the larger of the two in rich reds from crimson to scarlet, the smaller in a curious, dull shade of faded pink.



The following is a list of the shades in Brillianté which make up the striking colour scheme:—Reds, Nos. 87, 88, 90 and 91, the darkest being used for the full-blown lower flower of the cluster, the two medium shades for the flowers above it (each being in one shade), and the lightest for the touch of colour peeping through the green sheaths of the buds. Pinks Nos. 45, 47 and 48 serve in the same manner for the smaller branch with its two blossoms and one opening bud; and here it may be mentioned that the particular pinks selected by no means clash with the reds of the first branch, although the mention of the two colours together is not exactly suggestive of artistic harmony. The foliage of the red hollyhock is worked in the set of sage greens Nos. 49, 50 and 51, the stems and the lower bud of this flower group being in the darkest tone. This is also used for the two side sections of the lower leaf to the left, the middle section being in the medium shade. This and the lightest green are employed in the same way for the right-hand leaf, while that showing between the two hollyhocks is entirely in the lightest shade. The two top buds are in medium and lightest green respectively, and in the small branch of buds these two shades only are used. With the pink flowers is contrasted the set of Nile greens, Nos. 17, 18 and 20, the stems, right-hand leaf and lowest bud being dark, the left-hand leaf with lightest centre and medium green at the sides, and the buds showing the medium tone below, with the lightest at the top. The centres of the red flowers are in black Brillianté, No. 60, with a touch of medium sage green indicating the eye; those of the pink flowers are in blue No. 66, with eye in black—a somewhat daring treatment, but very characteristic.

Around the whole design is set an outline of black filoselle, No. 82, and the larger leaves are broadly veined with the same. Both leaves, blossoms and buds are worked throughout in satin stitch, the stems in long-and-short stitch. Portières embroidered with the Hollyhock pattern are to be had traced ready for working, besides cushion squares, oblong Chesterfield sofa backs, and other decorative adaptations of this fascinating subject which are as delightful to work as they are satisfactory when finished.

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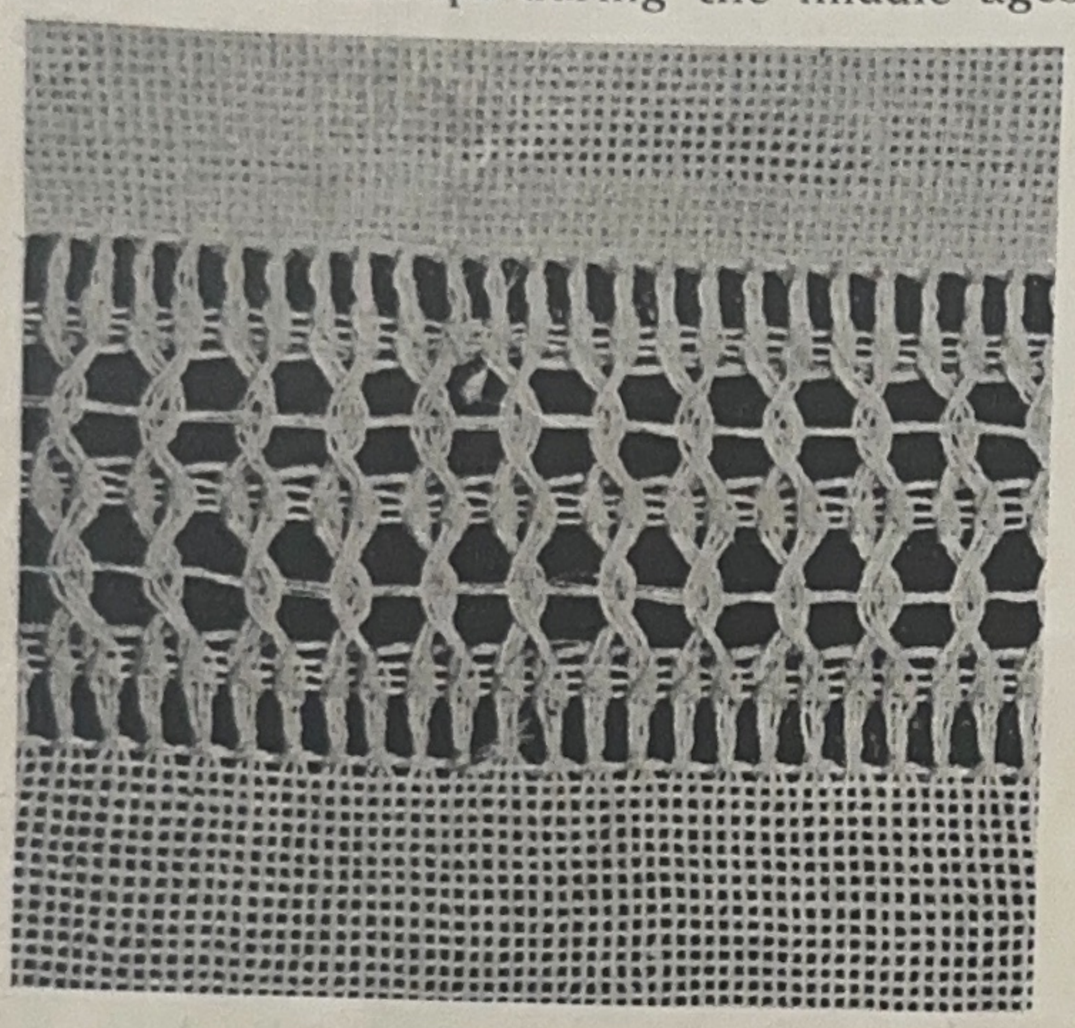
TWO VERY USEFUL PATTERNS FOR DRAWN THREAD WORK.

DRAWN Thread work is as old as the art of the needle itself, or very nearly so. It has even been said that it gave the original idea for the wonderful craft of lace making which is of so much later date. At any rate it is certain that this beautiful kind of stitchery was held in the highest esteem in the East in very remote ages, and that under the various names of Punto Tagliato, Punto Tirato and Cut Work, it was among the favourite branches of needlework in Europe during the middle ages.



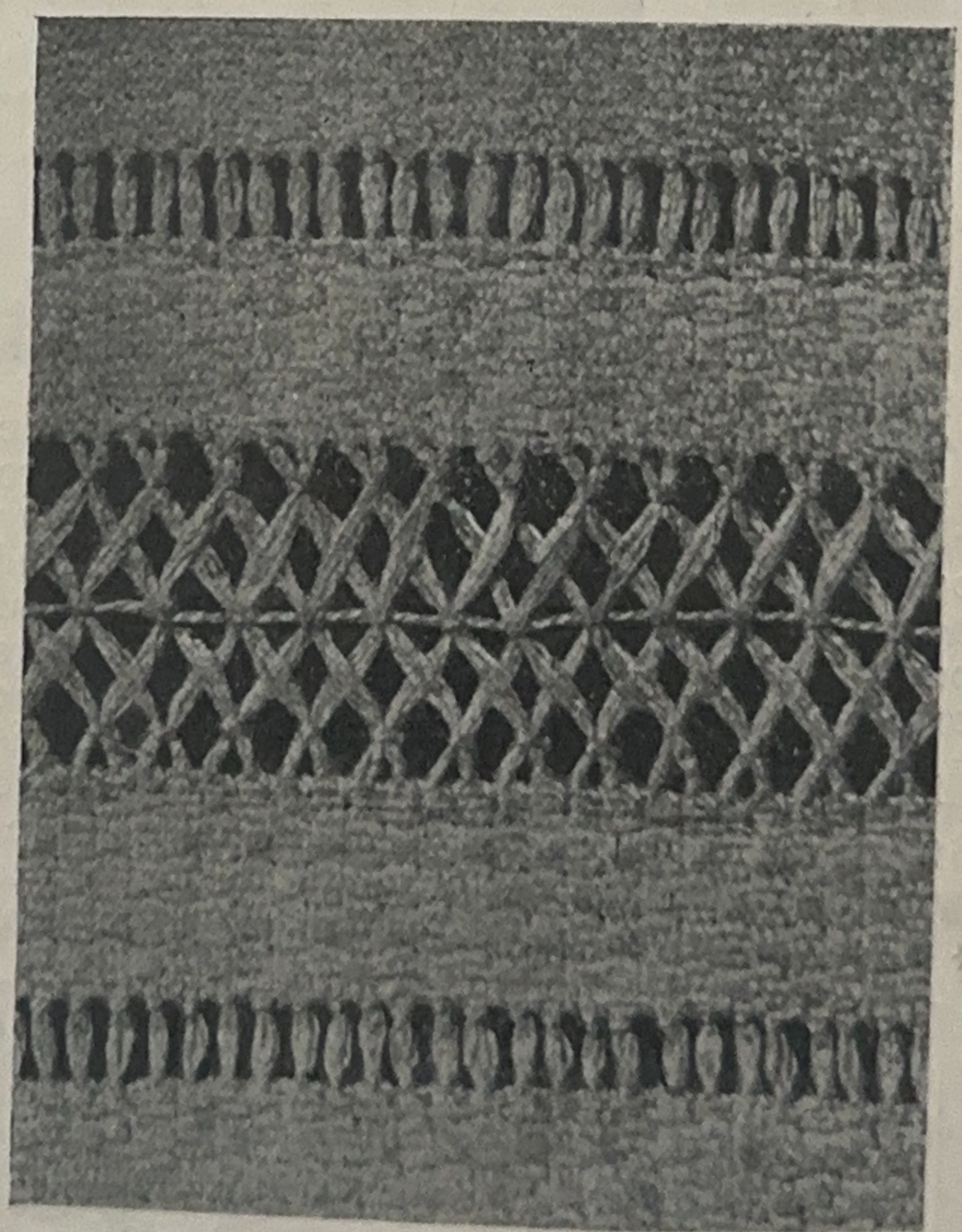
In our museums, exquisite specimens of historical drawn thread work are to be seen, many of them wrought by the fingers of Queens and Court ladies of by-gone ages. Perhaps, as it is done to-day, it is less elaborate than in times when workers had more leisure than we have; but much drawn thread work is done still, and endless are its uses.

The first thing to be considered is the choice of material, and as to this, linen, of course, holds the first place, although drawn thread work may be done upon some kinds of silk and upon fine cambric or lawn. A hand made linen is much better for the purpose than a machine made one, as the texture is looser and the threads can be much more easily drawn; but if this is too costly, care must be taken to choose a machine made linen in which the weaving is as even as possible, and the threads lie smoothly. A linen with much "dress" should be avoided. Where a coarse, handsome effect is desired, an ordinary kitchen apron linen is excellent, and there are many kinds of canvas which can be made to produce good effects. One of the best is Vicars' Congress Canvas (Nos. 57, 56 and 60). Harris' Flax Threads are admirable for working the patterns, and Lustrine may be used with excellent results.

Our two illustrations on this page are for extremely effective and practical designs in drawn thread work, which can be turned to account as borders for tea cloths, sideboard slips, the tops of sheets, pillow cases and, indeed, for ornamental household lingerie of every description. No. 1 shows how a simple stitch, viz., the ordinary twisted clustering, may be widened to form a handsome border. To work it, draw out four threads about 3 inches from the edge of the article to be ornamented, and work in plain hem-stitch, grouping 3 threads in each stitch. Above this, work another row of cross-stitch, catching in the groups of 3 upright threads and covering a depth of 3 threads of the linen above them. Draw out 9 threads more. Above these work another row of cross-stitch over a depth of 3 threads of the linen. Draw out 9 threads, more and work another row of cross-stitch as before. Draw out 4 threads, and work all the lower edge in plain hem-stitch, arranging the upright threads in groups of 3. Group each row where the 9 threads were drawn out, thus:— Take up the second group of 3 from the needle, and draw it over the first 3; take up the first and draw the thread through, and continue to work in this manner throughout the row.

BORDER TO FORM INSERTION FOR A TOWEL.

This is worked with three threads. The groups are crossed by a thread which is afterwards withdrawn in the following manner:—a working thread twists the clusters in the usual way. Each adjoining two groups are then knotted together, producing the crossed effect shown and the thread is then withdrawn. In the latter half, each alternate group of two clusters is crossed in the opposite way to those in the first half of the pattern, the thread passing under instead of over the two, over the second one from left to right and under the first; the work thus appears to form two layers. In the



pattern illustrated, in addition to the centre thread, which knots the two adjoining clusters together, two more threads are used. Near the edges of border, knot the strands into groups of two, but instead of these threads showing across the work as the centre one does, they are worked on the back and slipped behind the clusters and passed along edge of border from space to space.

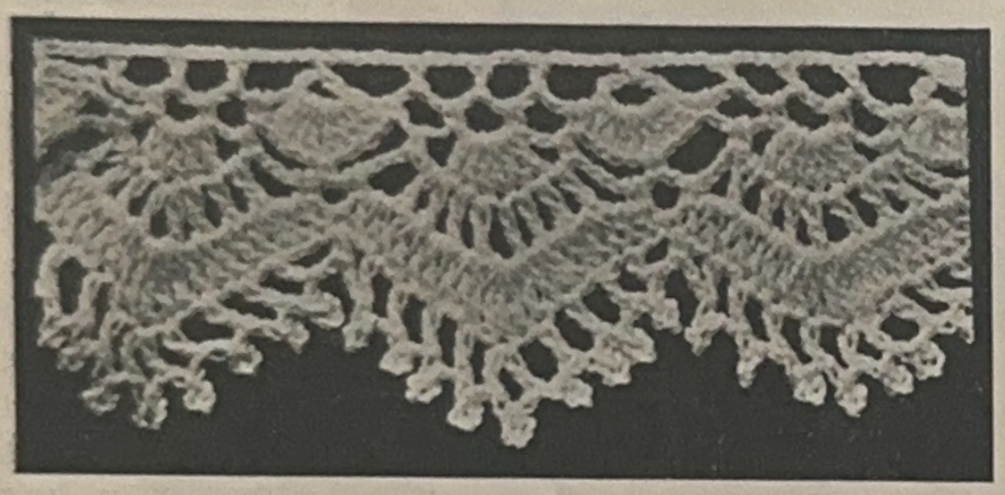
SCALLOPED LACE.

VICARS' Cro-Fin, White, and a patent Motor crochet hook, No. 3. The lace is worked lengthways; therefore a length of chain must be worked, a little longer than needed, to allow for sewing on.

1st row—1 treble on the first chain, *, 4 chain, 1 treble on the **same stitch,** 5 chain, miss 4, 1 treble, 5 chain, miss 4, 1 treble, 5 chain, miss 4, 1 treble, 5 chain, miss 4, 1 treble, repeat from * all along.

2nd row—8 treble under the chain loop between the 2 treble, in the same place *, 1 double crochet in the next space, 4 chain, 1 double crochet in the next space, 4 chain, 1 double crochet in the next space, 4 chain, 8 treble in the next space (between 2 trebles in one place), repeat from *, taking care that there are 3 loops between the groups of treble all along. It is advisable to verify this row before beginning the next, as a mistake will spoil the pattern.

3rd row—1 double crochet on first treble, 6 chain, *, 1 double crochet on the first group of trebles, 6 chain, 1 double crochet on the next



loop, 2 chain, 6 treble under the next loop, 2 chain, 1 double crochet under next loop, 6 chain, and repeat from * all along.

4th row—1 double crochet under chain of 6, 3 chain, 1 double crochet in the next loop, *, 1 treble under the 2 chain before a group of trebles, 2 chain, 1 treble on first treble, taking up the two stitches, 2 chain, 1 treble on next treble, 2 chain, 1 treble on next treble, 3 chain, 1 treble on the next treble, 2 chain, 1 treble on the next treble, 2 chain, 1 treble on the last treble, 2 chain, 1 treble on the next loop, 2 chain, 1 double crochet on the next loop, 3 chain, 1 double crochet under next loop, 2 chain, and repeat from * all along.

5th row—Join thread, 1 double crochet, *, 2 treble under the fan formed of trebles, 2 treble into each of the three following spaces between trebles, 5 treble into the top of the fan, 2 treble into each of the next 2 spaces, 2 treble under the next chain loop, 1 double crochet under the next loop, and repeat from * all along.

6th row—*, 1 double crochet on the double crochet between 2 fans, 2 chain, 1 treble on the 3rd treble, 6 chain, 1 slip stitch into the 5th chain from the hook to form a picot, 1 chain, miss 1 treble, 1 treble on the next, 1 picot, 1 chain, miss 1 treble, 1 treble on the next, 1 picot, 1 chain, miss 1, 1 treble on the next; there should now be up the side of the fan 5 treble and 4 picots, 1 picot, 1 chain, 1 treble into the same treble (to form the top of fan). Work 1 picot and 1 treble down the other side of the fan as described, 2 chain, and repeat from * all along. This completes the lace.

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LADY'S FULL-SIZED KNITTED VEST WITH LONG SLEEVES.

MATERIALS required :—4 skeins of Paton's best quality white 2-ply Lady Betty wool; 4 ivory or bone knitting needles, No. 8 or 9, and 4 No. 11 for the cuffs; 1½ yards ribbon about half an inch wide. For a smaller vest, use needles No. 10 or 11.

Beginning at the lower edge, cast on 108 stitches with needles No. 8. Knit 10 rows plain. Slip 1st stitch of each row.

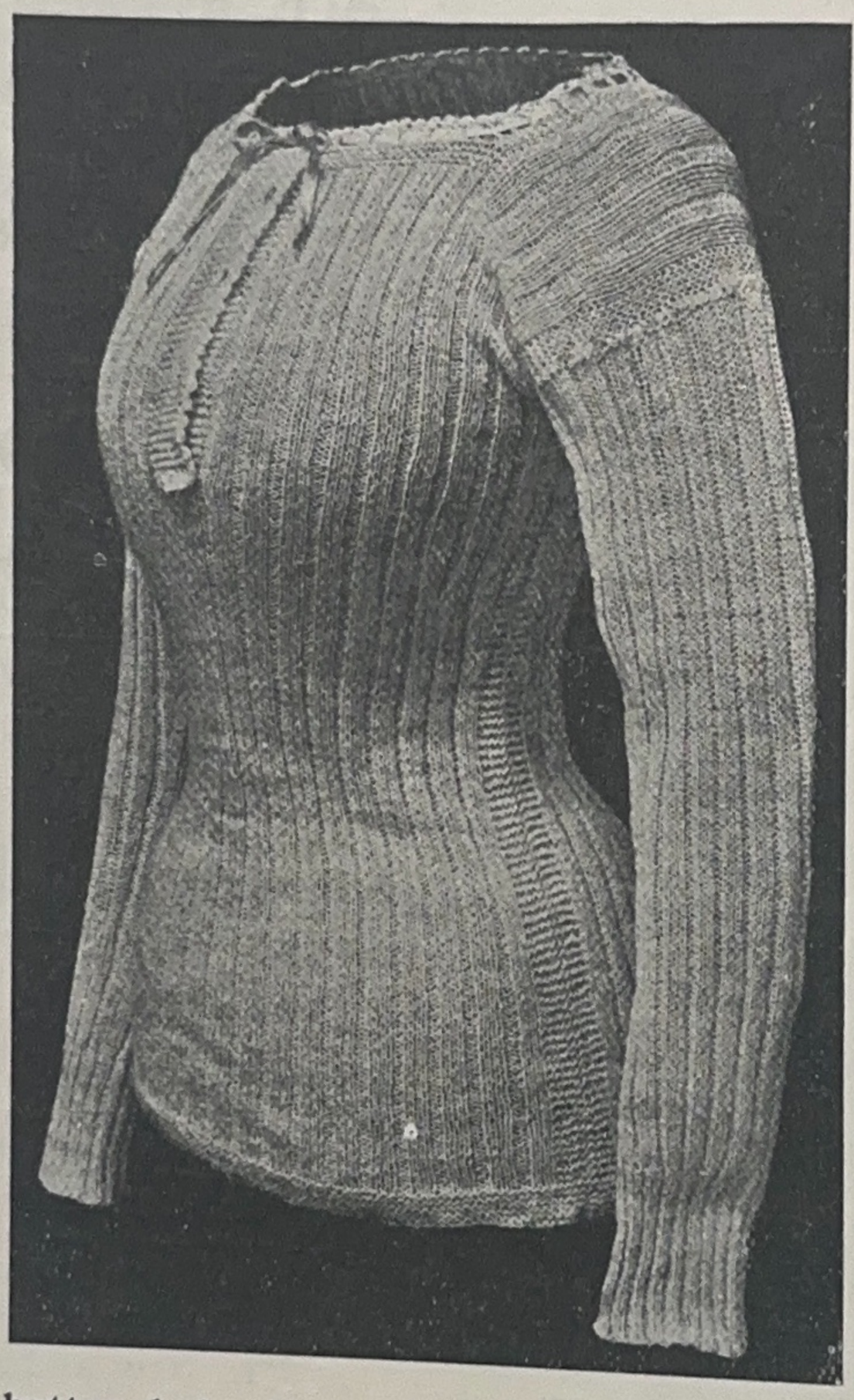
11th row—Slip 1, knit 7, purl 2, *, knit 3, purl 2; repeat from * to within 8 of end, knit 8.

12th row—Slip 1, knit 4, purl 3, *, knit 2, purl 3; repeat from * to within 5 of end, knit 5.

Repeat the last two rows 67 times more (68 ridges above the 10 plain rows), or 18 inches. But, in working the **146th row,** divide the stitches for the **opening in the front.** Work in pattern rib the first 54 stitches, and cast on 5 extra stitches for the flap, leaving the remaining 54 stitches unworked on the needle for the 2nd half of the front.

147th row—Turn, and, as the work faces you, work the left-hand half of the front as follows: Take a 3rd needle, †, knit 9 (*i.e.* 5 cast on stitches and 4 next), purl 2, *, knit 3, purl 2; repeat from *, knit 8 at end (59 stitches).

148th row—Slip 1, knit 4, purl 3, *, knit 2, purl 3; repeat from *, knit 11 at end; repeat from † 10 times more (11 ridges).



169th row—First button-hole—Knit 3, knit 2 together, make 1 (by putting the wool before the needle), knit 4, purl 2, *, knit 3, purl 2; repeat from *, knit 8 at end.

170th row—Same as 148th. Repeat from † 10 times more.

191st row—Second button-hole—Same as 169th row.

192nd row—Same as 148th row; repeat from † 10 times more.

213th row—Third button-hole—Same as 169th row.

214th row—Same as 148th row; repeat from † twice more.

219th row—Knit 34, purl 2, *, knit 3, purl 2; repeat from *, knit 8 at end.

220th row—Same as 148th row on first 25 stitches, knit 34 at end.

Repeat the last two rows twice more.

225th row—Cast off 31 stitches on the side where the work divides.

For Shoulder Strap—1st row—Knit 3 (counting the stitch on right-hand needle as one), purl 2, *, knit 3, purl 2; repeat from *, knit 8 at end (28 stitches).

2nd row—Knit 5, purl 3, *, knit 2, purl 3; repeat from *, knit 5.

Repeat these two rows 27 times more (28 ridges). Leave the 28 stitches on the needle for the present, and work the **second half of the front**:—For the under flap, cast on 5 stitches at the opening, and work in pattern rib on the next 54 (59). Work this half-front to correspond with the first half, having 9 plain stitches at the opening, but without button-holes.

Work the **second shoulder strap** in the same way as the first.

Then cast on 52 stitches for the centre of the back to make the total number 108.

Now work in pattern rib along the first shoulder, knit 58 stitches along the back, and in pattern rib along the second shoulder, in one long row. Work 5 more rows in this way; then in pattern rib for length of back, and finish with 10 rows of plain knitting to correspond with front. Cast off loosely.

Join up the sides of the vest, sewing stitch by stitch. Leave 9 inches at top unsewn for armhole.

For the Sleeves (which are knitted on four needles)—Cast on 109 stitches.

1st round—Knit plain.

2nd round—*, Knit 3, purl 2; repeat from * to within one of end of 3rd needle, which is purled throughout for seam stitch (35 on 1st needle, 40 on 2nd, 34 on 3rd). Repeat this round 7 times more.

9th round—*, To decrease, knit 1, slip 1, knit 1, pass the slipped stitch over, work in pattern rib to within 4 of end of 3rd needle, knit 2 together, knit 1, purl 1.

10th, 11th, 12th and 13th rounds—Without decreasing, repeat from * till reduced to 79 stitches.

Then work without decreasing till the sleeve measures 16½ inches.

For the Cuffs—No. 11 needles. *, Knit 26, knit 2 together; repeat from * twice more (76

Lady's Full-sized Knitted Vest—*contd.*

stitches). Then work in rib of knit 2, purl 2, alternately all round; repeat this round for 4 inches, or length of cuff required. Cast off loosely.

With a fine bone crochet hook work a row of holes along the top of vest, thus:—1 treble into 1st stitch, *, miss 1, 1 chain, 1 treble into next; repeat from * all along. Break off.

Finish with picots along the bottom and edge of flap, 1 double crochet into 1st stitch, *, 3 chain, 1 double crochet into 3rd from hook to form a picot, miss 1 stitch, 1 double crochet into next; repeat from * to neck.

Along the neck work picots in the same way, but into *every* space. Run the ribbon through the holes at neck.

This vest could be finished with knitted insertion, and lace instead of crochet, if a more elaborate effect is desired.

Some Hints about Washing "Woollies."

Never use boiling water, or even very hot water, especially for coloured wool. In any case, too hot water causes the garment to shrink. Dissolve some good soap in warm water, and work it into a lather; wash out the "woollie" quickly in this, and on no account rub it with the soap. Rinse in clean warm water, being sure that no soap-suds are left in the wool. Dry as quickly as possible.

A Neat Idea for a Book Carrier.

A natty little accessory is an embroidered book cover made about the size of the ordinary novel. The sides are interlined with stiff cardboard to form a case, while the back is left soft. Handles are formed on the principle of the familiar rug and umbrella strap; that is to say, two pieces of satin ribbon about an inch wide are backed with stiff muslin and sewn neatly together to make a strap, a second strap is made in the same way, and then both are passed through little loops of the ribbon sewn on the back of the case, about half an inch from each edge. One end of each strap may be finished with a little buckle through which the other end can be drawn up to the size of the book, or the stiffening may be removed beyond the edges of the cover, so that the ribbon ends can be tied at the spot required. A handle of wire, covered with ribbon connects the two straps above the opening of the case. The little contrivance is certainly very neat and handy for carrying a book which one may be reading, instead of having to cuddle one's favourite novel as it is being carried from place to place.

A capital idea for Bazaar Workers.

One is often terribly at a loss when asked to contribute something to a bazaar stall or charity sale. It is so difficult to hit upon something at once novel and useful. A most satisfactory way out of the difficulty is to send to Mr. Frederick Lord's Art Needlework Depot, Penarth, for one of his 5/- or 10/- parcels of Art Needlework. These are specially made up with regard to the needs of bazaar workers, and contain a variety of novelties in traced work all ready for embroidering, which in their finished state are sure to command a ready sale. A post card sent to Mr. Frederick Lord will at once elicit full particulars of these delightful parcels.

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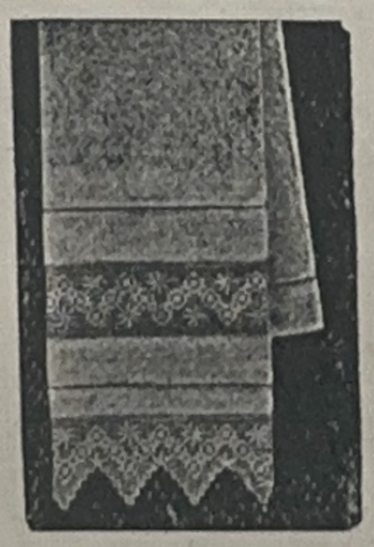

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DAINTY EMBROIDERIES ENRICHED WITH CORONATION BRAID.

SOUTACHE, or braiding, is all the rage just now, in combination with embroidery as a general rule, and frequently allied to jewelling. For dress trimmings it is invaluable, while its charms are also most persuasive as an addition to embroidery for adorning the home. Here we have it introduced, with fascinating effect, on a table square of white, corded silk, the design to which it is applied being obtainable under the name of "The Brussels," traced ready for working, at most good needlework depots. The braid used is the pretty, cocoon shaped kind known as Vicars' Coronation braid, and is the variety that is most suitable for this particular pattern.

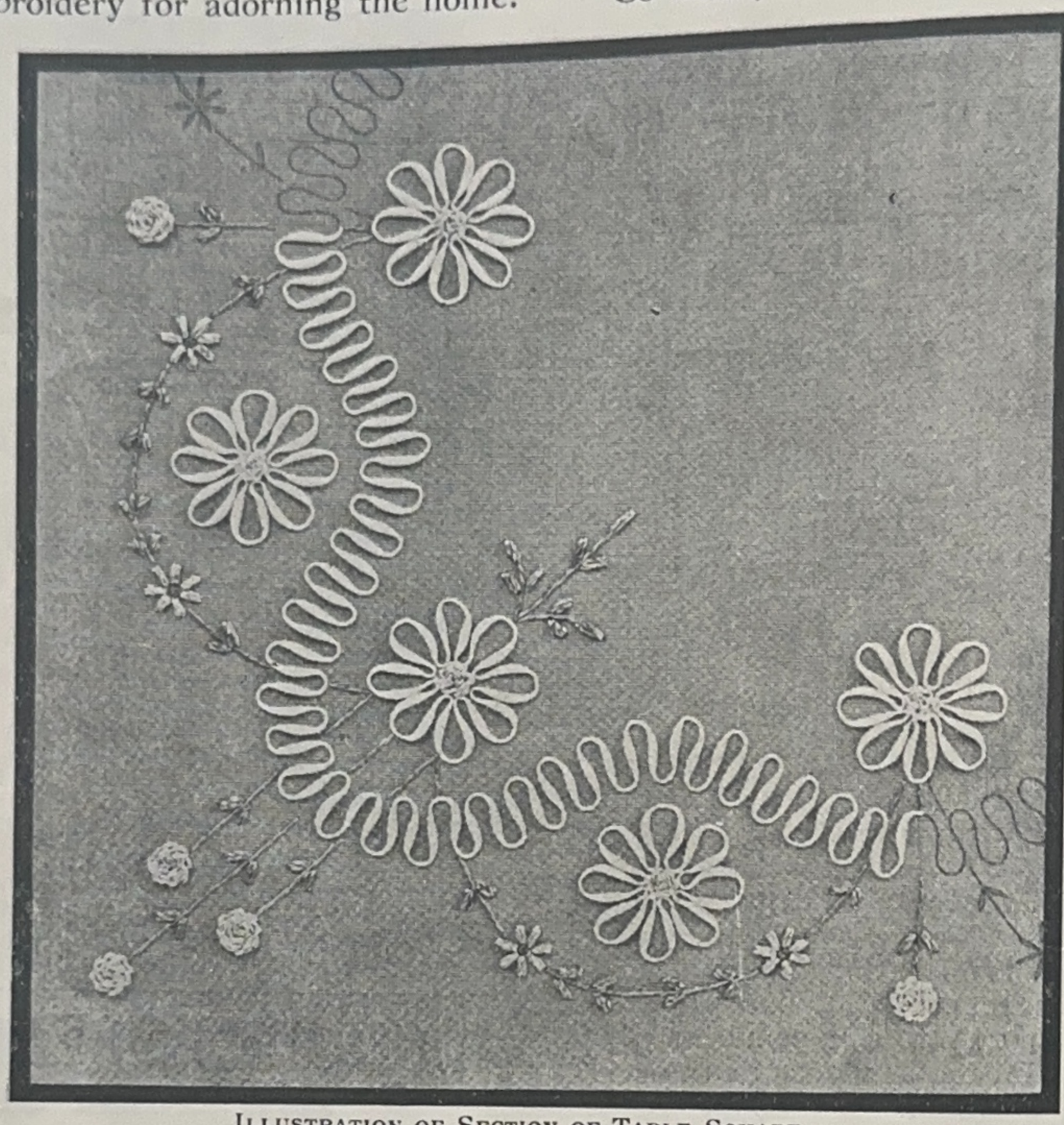


Illustration of Section of Table Square.

As the picture shows, it is arranged to cover the serpentine vandyke running through the floral motif, as well as to outline the petals of the daisy shaped flowers, and very rapidly can these portions be worked out, the braid being neatly sewn down with very firm, small stitches in white sewing silk or a single strand of filoselle. The other portions are treated in Vicars' Brilliante, the small pendant flowers in two very soft, pale shades of pink and the festooned foliage in two shades of faint, lime green. Note the raised effect cunningly given to the pendant flowers and the centres of the daisies by the use of a loose back stitch worked so that one row just overlaps the other.

So nearly does this style resemble that of ribbon work that many people may prefer to use narrow rococo ribbons instead of the Brillianté, not only for the little flowers, but for the leaves as well.

In the example we are just now considering, the leaves are worked in loop stitch, each leaf consisting of a single loop caught down at the tip with a tiny stitch carried through it before it is drawn up. The small flowers upon the festoons are worked in the same manner, and the centres of the daisies are indicated in very small French knots, worked in the darker of the two shades of green.

Coronation braid has a further, and extremely satisfactory use as an adjunct to crochet, and its possibilities in this direction are well illustrated by the crochet trimming given on next page.

FAN LACE WITH SHAPED CORNER IN CORONATION BRAID.

THIS dainty border with shaped corner is worked with the new braid, now a favorite, called Coronation braid, which can be procured at all good needlework repositories. Crochet cotton No. 24 is required, and a fine steel crochet hook.

For the straight side of the lace, which will come next the cloth, take the Coronation braid, the bars ¾ of an inch apart, and begin working on the bar between two patterns.

1st row—1 double crochet, 5 chain, 1 double crochet in the same place, 5 chain, 1 double crochet

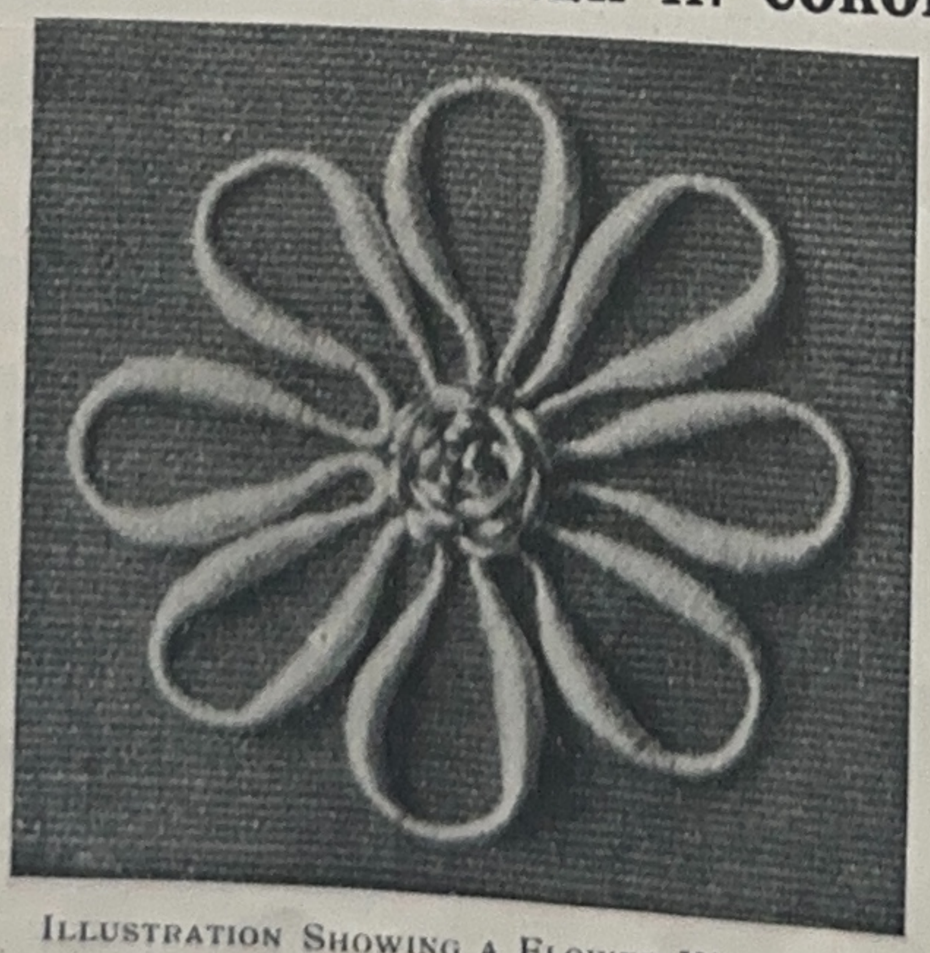
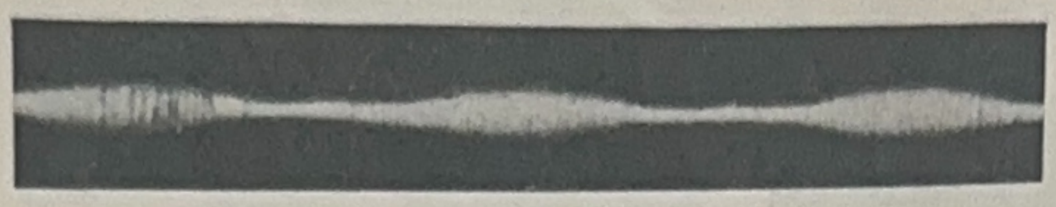


Illustration Showing a Flower Worked in Coronation Braid. (Natural Size.)

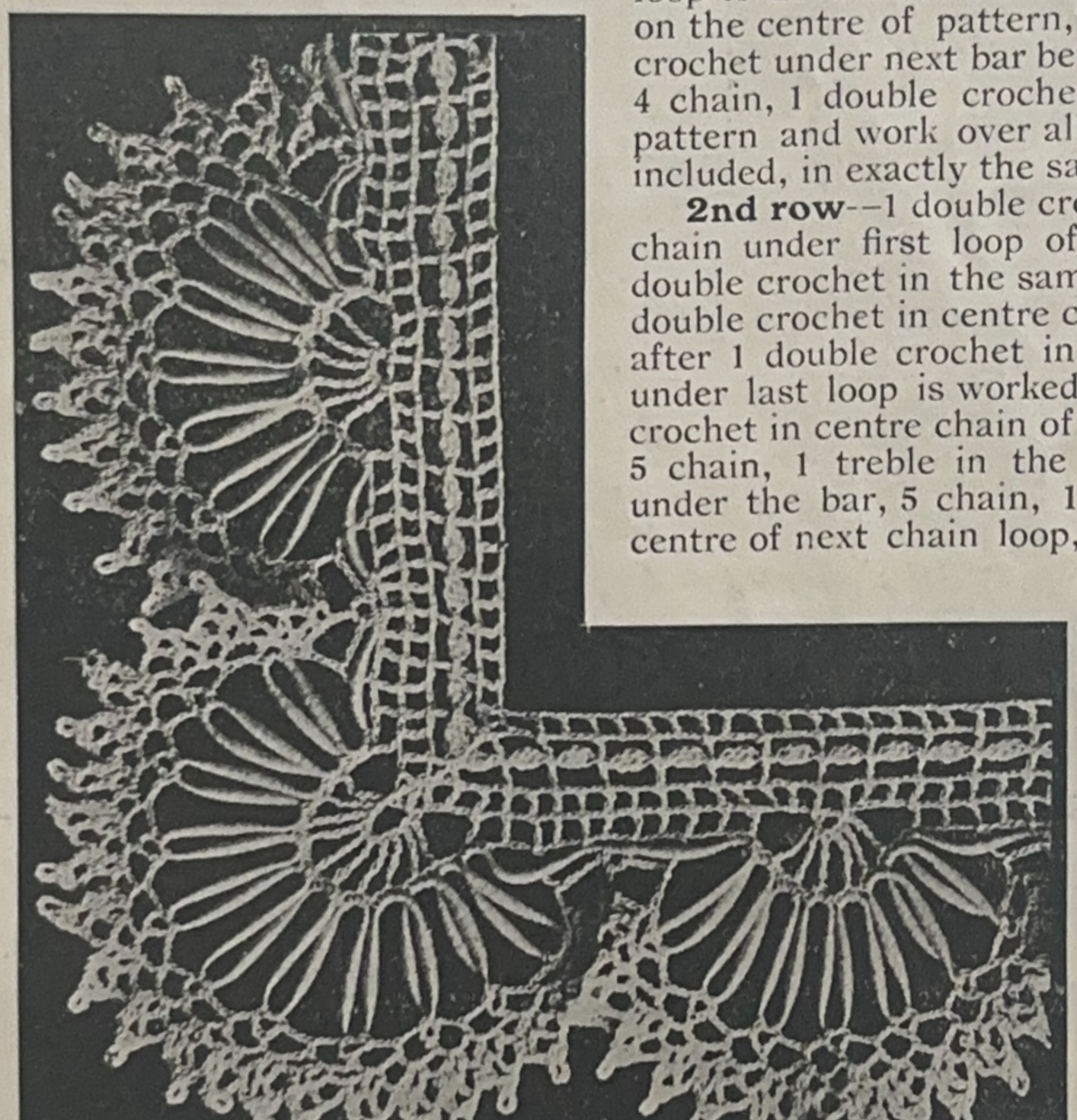
in the centre of the next pattern, 5 chain, 1 double crochet on the next bar between patterns, no chain, * miss 2 patterns, 3 double crochet under next bar, and repeat from * 6 times more (making 7 in all), 5 chain, 1 double crochet in centre of the next pattern, 5 chain, 1 double crochet under the next bar, and repeat from the commencement the required length until a corner is reached, and here work 3 double crochet under bars as directed until there are 12 loops, with 3 double crochet under each bar instead of 7 as usually.

FAN LACE WITH SHAPED CORNER IN CORONATION BRAID—*continued.*

2nd row—1 treble on the double crochet under the bar, 2 chain, 1 treble under the loop of chain, 2 chain, 1 treble on next double crochet, 2 chain, 1 treble on centre chain of 5 chain, 2 chain, 1 treble on the next double crochet, 2 chain, 1 treble on centre of next loop, 2 chain, 1 treble on centre double crochet of the 3 double crochet, 5 chain, cotton 3 times over the hook, 1 double-long treble in centre double crochet of groups of 3 double crochet 6 times (6 double-long treble in all), 1 treble into the top of the first double-long treble worked, 5 chain, 1 treble in centre double crochet of next group, 2 chain, 1 treble in centre chain of loop, 2 chain, 1 treble on double crochet, 2 chain, 1 treble in the chain loop, 2 chain, 1 treble on next double crochet and copy all along, working 10 double-long treble at the corners.



Vicars' Coronation Braid.



3rd row—1 treble on treble stitch of last row which came over 1st double crochet between the patterns, 2 chain and 1 treble on next treble 6 times, 2 chain, 1 treble in centre chain of loop, 2 chain, 1 treble on first double-long treble, 2 chain, 1 treble on the first double-long treble, 2 chain, 1 treble on last double-long treble, 2 chain, 1 treble in first chain of loop, 2 chain, 1 treble in centre of loop, 2 chain, 1 treble on next treble, 2 chain and 1 treble 10 times more.

At the corners work 1 treble on first double-long treble, no chain, 1 treble under the treble (which goes across the double-long treble) no chain, 1 treble on last double-long treble, draw up tops of last 3 treble worked tightly together.

4th row—1 treble on 2nd treble, * 4 chain, cotton twice over the hook, insert in top loop of the treble stitch just made, draw the cotton through, cotton over, draw through 2, cotton over, draw through 2, work another long-treble in the same place; there should now be *three* loops on the hook; cotton over, draw the 3 loops off together with 1 stitch; miss 1 treble, 1 treble on the next treble and repeat from *. At the corner work 1 treble on last treble, 1 treble on top of the 3 treble stitches taken together, 1 treble on next treble, draw the tops up closely as usual at the corner, work a group of double-long treble into next, miss 1 treble, 1 treble on next treble.

5th row—1 treble on treble, 2 chain, 1 treble in centre of chain loop, 2 chain, 1 treble on next treble, all round, and at the corners work 1 treble in chain loop before the corner, 1 treble in exact centre, 1 treble in centre chain of next loop and draw all up tightly.

For the outside edges, the fans begin in the middle of 2 patterns which form a loop (7 loops in fans on the straight sides, and 11 loops at the corners), 1 double crochet, 5 chain, another double crochet in the same place, 6 chain, work over the other 6 loops the same; after the last loop is used work 5 chain, 1 double crochet on the centre of pattern, 4 chain, 1 double crochet under next bar between the patterns, 4 chain, 1 double crochet in the centre of pattern and work over all the fans, corners included, in exactly the same way.

2nd row—1 double crochet in the loop of chain under first loop of a fan, 5 chain, 1 double crochet in the same place, 5 chain, 1 double crochet in centre chain of next loop; after 1 double crochet in the loop of chain, under last loop is worked, 5 chain, 1 double crochet in centre chain of next loop of chain, 5 chain, 1 treble in the small chain loop under the bar, 5 chain, 1 double crochet in centre of next chain loop, 5 chain and copy all round.

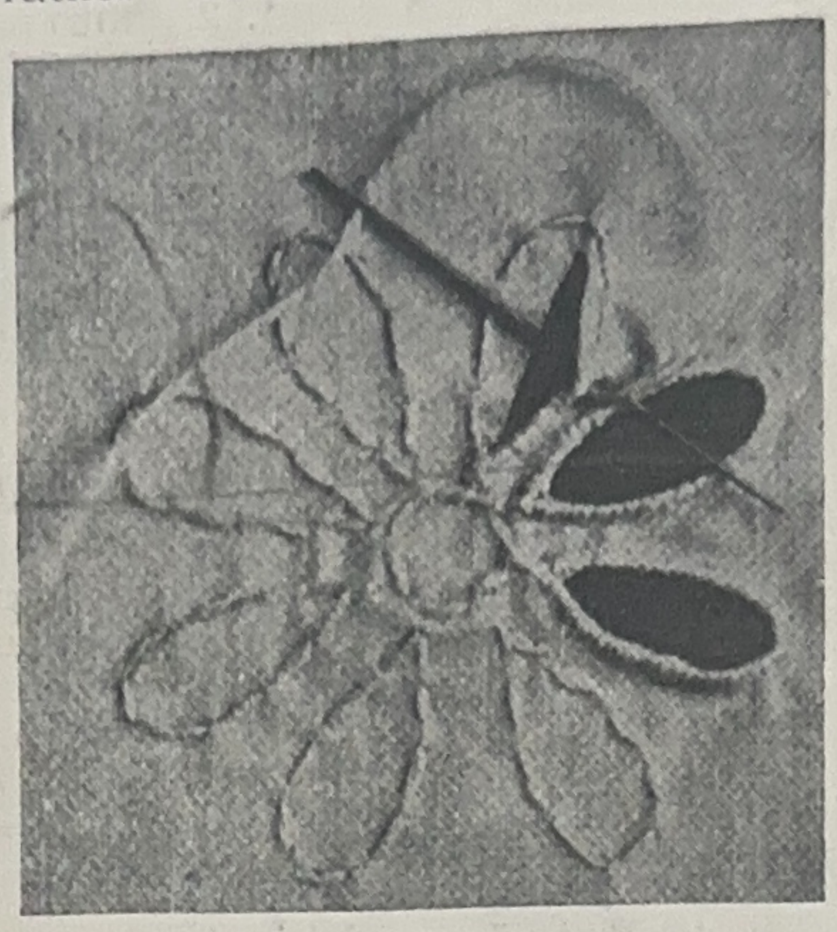
3rd row—1 double crochet under a loop of 5 chain, just after first loop of a fan, 5 chain, 1 double crochet in the same place, 5 chain, and repeat until the loop before the treble stitch between the two fans is reached; 1 double crochet in this loop, 2 chain, 1 double crochet in the loop after the treble stitch, 3 chain, 1 double crochet in next loop and copy all round.

4th row—1 treble in the loop of 2 chain in the dip between two fans, no chain, miss the next loop, 1 treble in next (the first treble and third treble are worked in the corresponding loops either side of the centre treble), 3 chain, 1 double crochet in the next loop, * 3 chain, 1 treble in next loop, 7 chain, 1 double crochet into 6th chain from needle, 1 treble in next chain, 1 treble in the loop same as the first treble was worked into, 3 chain, 1 double crochet in next loop and repeat from * 11 times more, 3 chain, 1 treble in next loop, miss next loop, 1 treble in next small loop, miss next loop, 1 treble in next loop, and finish off neatly.

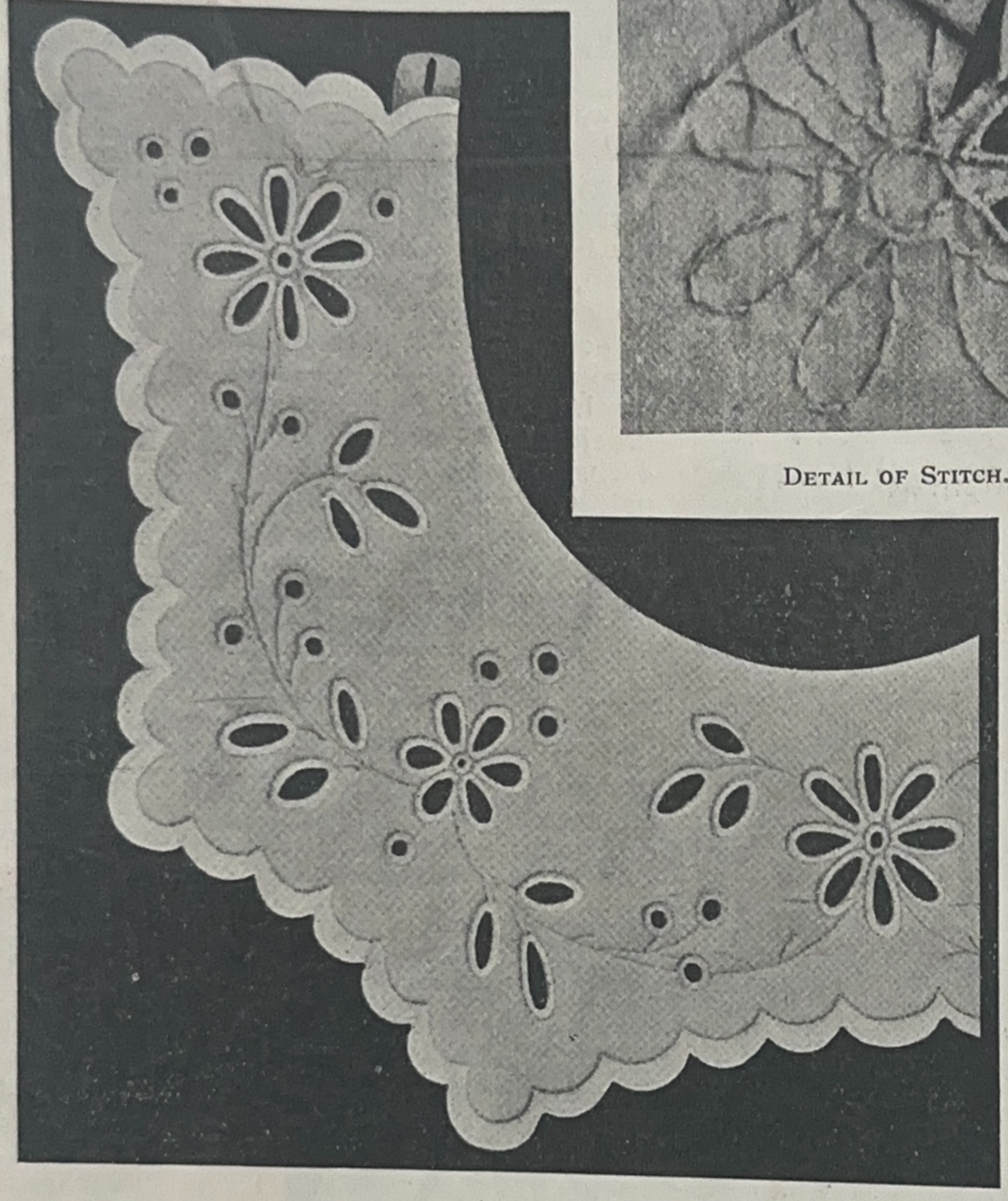
COLLAR IN BRODERIE ANGLAISE.

QUICKLY and easily worked, the pretty little collar illustrated on this page is the very thing to suit the fashion of the moment. The pattern (which is to be had ready traced) is so simple that it may be undertaken successfully by quite an inexperienced worker. A rather stout linen forms the background, and may be embroidered just as it is, or backed with a piece of *toile ciré* or American cloth, the latter being advisable, as a rule, to prevent puckering.

Having tacked the material firmly all round the edges to the backing, the next step is to run the outlines of the pattern with a rather coarser thread than will be required for the embroidery—that is to say, if a raised effect is desired; otherwise, the same-sized thread can be used.



DETAIL OF STITCH.



Next comes the cutting-out, which must be done with a very sharp pair of scissors, very evenly and neatly. In most of the patterns for Broderie Anglaise, where the open spaces are not very large, the method of cutting, as shown in the diagram, is simply to make a straight cut down the centre of the leaf or flower, leaving a narrow margin of the material to be turned in on wrong side, and overcast when this part of the embroidery is done, thus making a firm, strong edge. The overcasting must be worked perfectly evenly and very firmly, the stitches being set quite close together and kept as upright as possible.

The collar is finished by having the edges closely buttonholed, and the linen afterwards cut away close to edge of scallops. With regard to the thread used, Harris' flax threads are admirable for working on linen, and so is Vicars' twisted embroidery thread.

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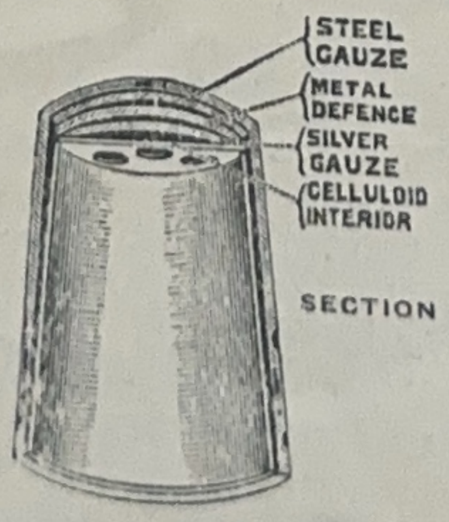

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A VERY EASY AND QUICKLY MADE D'OYLEY IN KNOT STITCH.

MATERIALS:—Peri-Lusta Tatting or Crochet Thread, size 20. Crochet hook No. 4½ or 5.

Knot stitch is worked as follows: Having made a chain, draw the thread into a long loop. Draw the thread through as for another chain. There are now 3 threads. Secure these at the top by working 1 double crochet between the outside thread and the one next it. This is clearly indicated in the diagram.

Commence with 15 knot stitches. Turn and work 1 double crochet before the 4th knot, and 1 double crochet after it, taking care always to take up the two top threads; *, make 2 knot stitches, miss 1 knot, 1 double crochet before the next knot, and 1 double crochet after it; repeat from * to the end of row. Turn and make 1 knot stitch, then 5 chain and 1 double crochet into knot of stitch just made, 7 chain and 1 double crochet into same space, 5 chain and 1 double crochet into same space. This forms 3 small picots of chain at the edge of the d'oyley. Turn and work 2 knot stitches, and continue the row as the previous one, turning with 3 knot stitches at the end. Continue to work in this way, making groups of picots at the lower edge, and turning with 3 knot stitches at the upper, until a sufficient length is worked to be gathered up for putting on the centre. 39 inches will be sufficient for a d'oyley of the size illustrated.

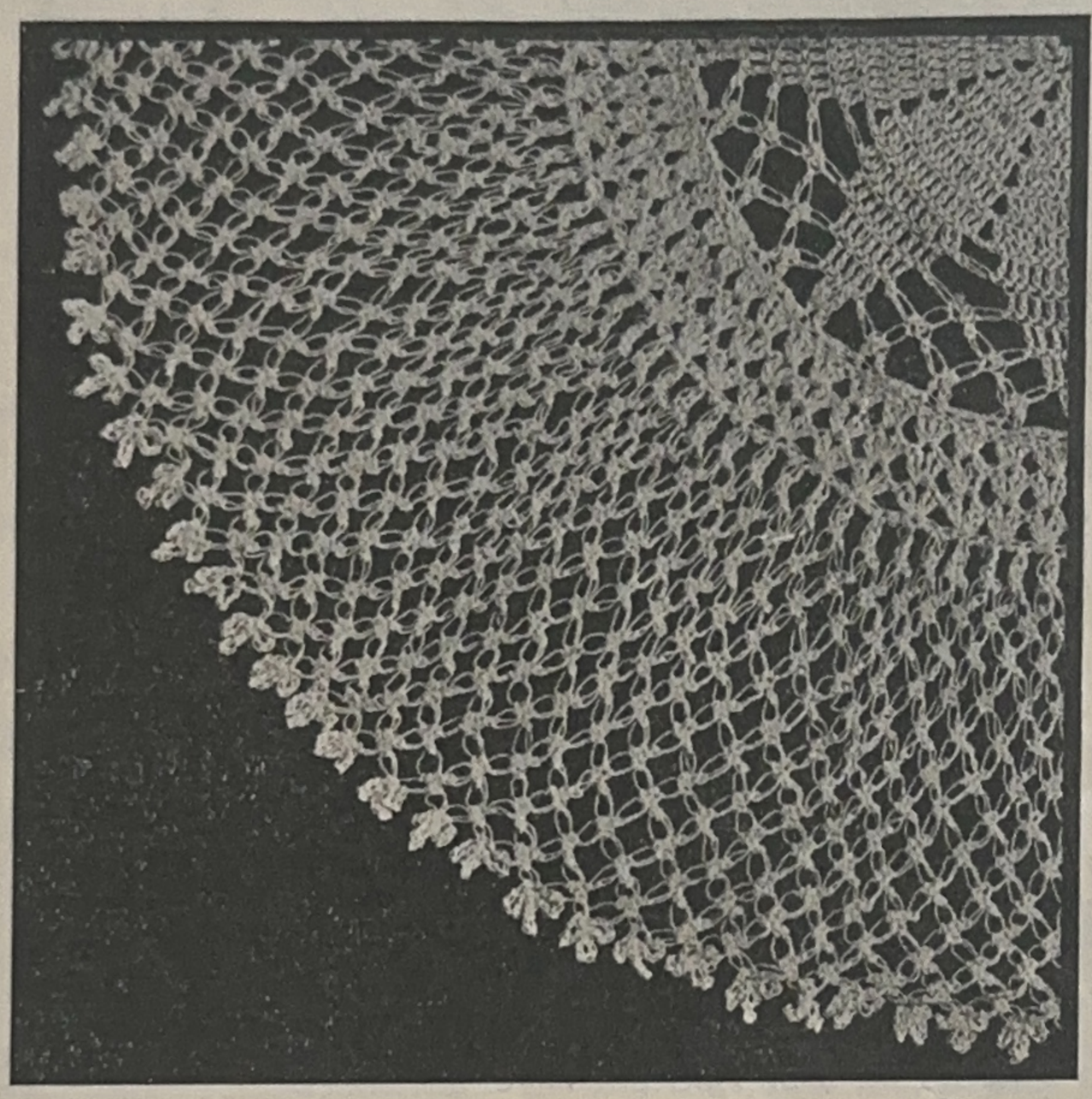


ILLUSTRATION OF ONE QUARTER OF CROCHET CAKE D'OYLEY.

Now begin at the top edge and work 2 double crochet very tightly into every loop of 3 knot stitches where the rows turned. This gathers the border up very nicely and evenly. Neatly join the border together by sewing it up at the knot to knot. Now work into every 3rd stitch of double crochet, 2 treble, 2 chain and 2 treble.

2nd round—2 treble, 2 chain, and 2 treble, into every chain space between the trebles of last round.

3rd round—3 treble into every chain space of previous round.

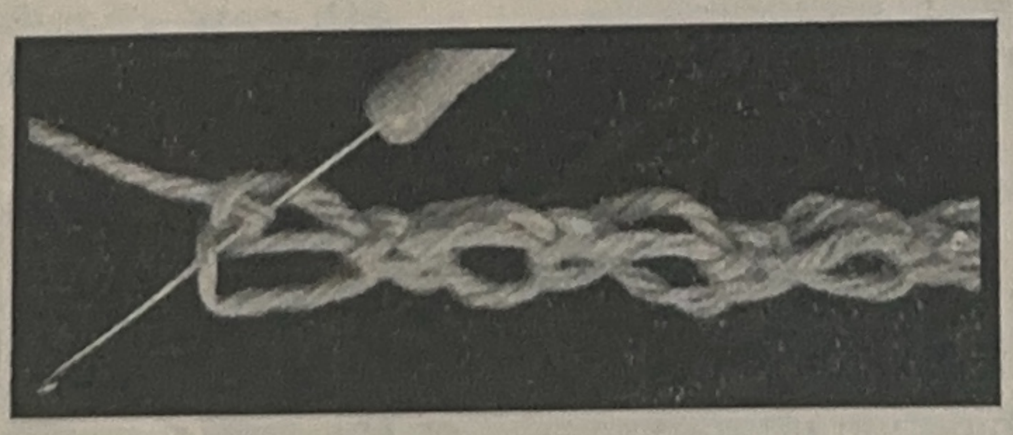


DIAGRAM OF STITCH FOR CAKE D'OYLEY.

Centre of D'oyley. Commence with 8 chain and join in a ring.

1st round—4 chain, 1 treble, then *, 1 chain, 1 treble, and repeat from * 5 times, all into the ring of 8. Join with 1 slip-stitch.

2nd round—3 chain, to count as 1 treble, 1 treble over next treble, and 1 treble into next space, 2 chain, * 1 treble into next space, 1 treble over treble, 1 treble into next space, 2 chain, repeat from * all round, making 8 sets of 3 treble. Join with 1 slip-stitch.

3rd round—3 chain, 4 treble, 2 chain, * 5 treble, 2 chain, repeat from * all round. In the next round work 7 trebles with 2 chain after, and continue working thus with 2 extra trebles in every group in every round until in round 7 you are working 13 trebles in every group with, of course, 2 chain between each group.

8th round—11 treble in each group, with 1 knot stitch, instead of 2 chain, between the groups.

9th round—9 treble and 2 knot stitches.

10th round—* 7 treble and 2 knot stitches, 1 double crochet before the knot of last round and 1 after, 2 more knot stitches, repeat from *.

11th round—* 5 treble and 2 knot stitches, 1 double crochet before next knot stitch and 1 after, 3 times, repeat from * all round.

12th round—3 treble, 4 double crochet into each knot stitch. This finishes the star in the centre. Now work a round of double crochet into every stitch. The centre should now be the right size to fit the border. Sew the two very neatly together and finish off firmly.

DAISY LACE.

USE Vicars' Lustrine Snow-white No. 24, and a crochet hook No. 4 or 4½.

Make the daisies first, thus :—

Make 6 chain, and join in a circle.

1st row—5 chain, 1 treble in the circle, then 2 chain, 1 treble in circle 6 times more, 2 chain, 1 slip stitch in 3rd of 5 chain. There ought to be 8 spaces of 2 chain.

2nd row—4 chain, 3 long treble (cotton over needle twice) in the 1st space, 2 chain and 4 long treble in each of the remaining spaces, 2 chain, 1 slip stitch in the 4th chain at the beginning of the row.

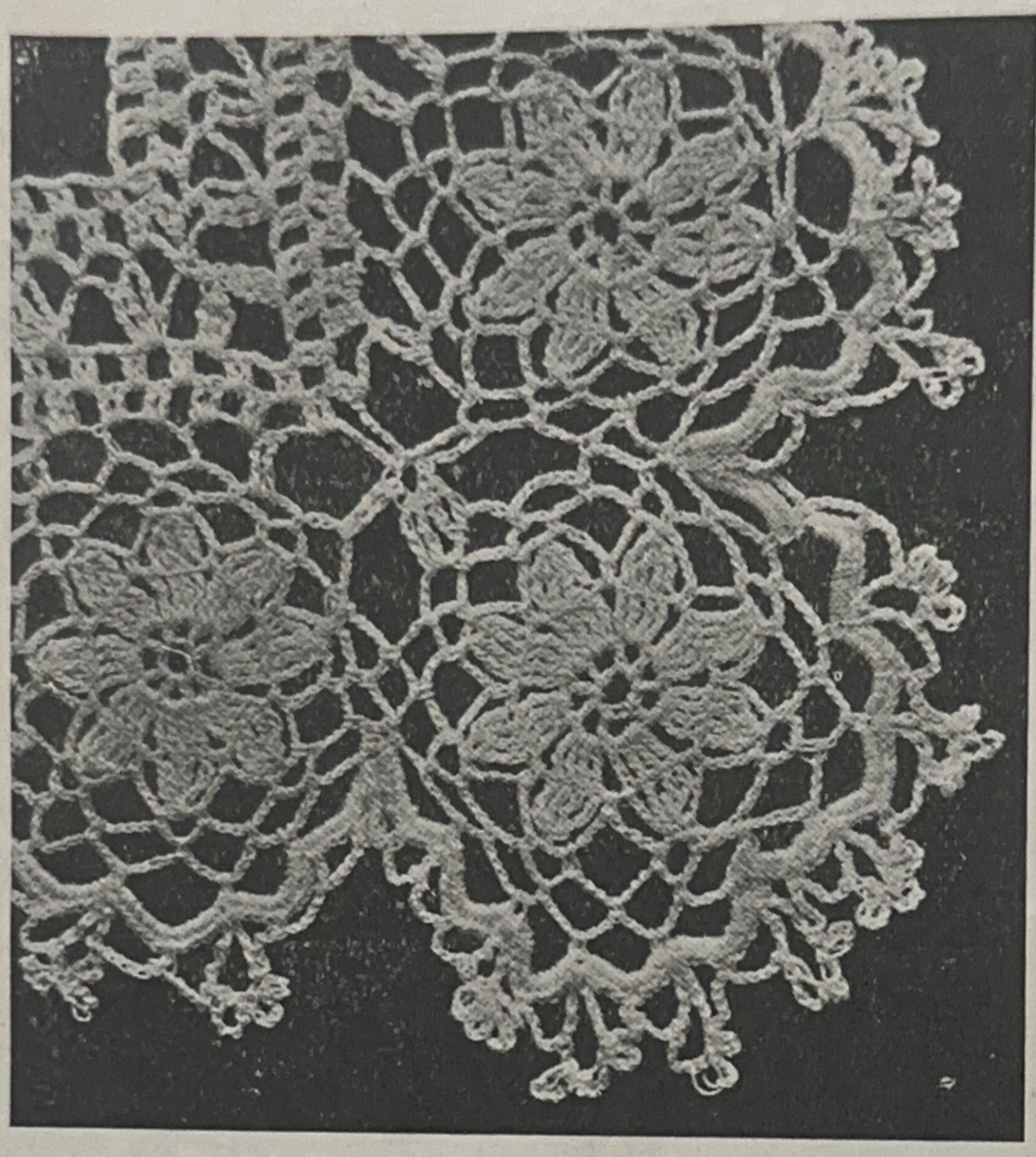
3rd row—5 chain, 4 long treble on 1 treble, retaining the last stitch of each on the needle, and then working all off at once; 5 chain, 1 double crochet under 2 chain, 5 chain, and repeat from the beginning of the row, finishing with 5 chain, 1 slip stitch under 5 chain at the beginning of the row.

4th row—5 chain, 1 double crochet under 5 chain after the 1 treble, 7 chain, 1 double crochet under next 5 chain, and repeat all round, finishing with a slip stitch, and 2 slip stitches on the 2 following chain.

5th row—6 chain, 1 double crochet under each loop, fasten off. In working the next and subsequent flowers, join 2 loops of one, 2 loops of the other, when working the last round, taking care to leave only 4 spaces on *inside* at corner instead of 6.

For Outer Edge—1 double crochet under 1st space, 7 chain, 1 double crochet under each space round daisy, 1 double crochet under 1st space of next daisy, 7 chain, and repeat.

2nd row of Edge—10 double crochet under each loop of chain.



DAISY BORDER AND CORNER.

3rd row—1 double crochet in centre double crochet of a loop, 5 chain, 1 treble between 1st and 2nd loops, 3 picots of (4 chain, 1 slip-stitch in 1st) 1 treble in same place as last, 5 chain, 1 double crochet in centre double crochet of next loop, 5 chain, and repeat; omit the picots between last 2 loops, 5 chain and 1 long treble in dip between 2 flowers.

In Side Edge or Heading.

1st row—1 treble under 1st space, 5 chain, 1 treble under following 2 spaces, 5 chain, 2 long treble in next space, 10 chain, 2 long treble under next space, miss 1 space of corner flower, 2 long treble under each of 2 next spaces, miss 4th space, 2 long treble under 1st space of next flower, 10 chain, 2 long treble under next space, 5 chain, 1 treble under next space, and repeat.

2nd row—2 treble, 2 chain, and 2 treble under each space of 5 chain, 2 chain, 2 treble under 1st 10 chain, 2 treble under 2nd 10 chain, 2 chain, and repeat.

3rd row—2 treble under each space, 2 chain between; omit the 2 chain at the corner.

4th row—2 long treble in 1st space, 5 chain, 1 double crochet in same place as treble, 5 chain, miss 1 space, 2 long treble, and repeat at the corner. Work 3 long treble in 2nd space before corner, retaining the last stitch of each on the needle, then working all off at once. 3 long treble (worked as before in 2nd space round corner), 5 chain, and repeat from beginning of row.

5th row—2 treble under each space, with 2 chain between; omit chain at corner.

6th row—Same as 5th.

How to make an Apron Bag for Embroidery or any other Work.

Every worker knows the necessity for an apron, and when this can be combined with a bag, in which the work and its materials can be gathered up at a moment's notice, it is invaluable. A most handy combination of apron and bag can be made as follows, and the materials required would be a yard of Java or any fancy canvas, 5½ yards of corded ribbon two inches in width, and two colours of Cable Lustrine, (say, green and black, or any good contrasting colors).

Commence by making a narrow hem the whole length of the canvas on each side. On this lay a strand of coloured Lustrine, to be held down by a half stitch of black Lustrine at an interval of one square of the canvas. Now make a one inch hem at each end of the canvas, to be finished off in the same way as the narrow hems at each side. Then proceed to turn up 11 inches of the material to form bag, and oversew the sides neatly with black Lustrine for 10 inches.

At the back of the canvas, where the mouth of the bag comes, make a one inch tuck and finish it at the base, on the right side of the work with a line of the green and black Lustrine as the other hems already described.

For drawing up the bag, run a double row of ribbon through the hem and tuck, and a single row of ribbon through the hem at the head of the flap for waist strings. The corners of the bag may be ornamented with a half square design in some fancy stitch, or a monogram might be placed in the centre of the bag.

The ribbon should match the colour of one of the Lustrines.

THREADING BEADING FOR UNDERWEAR OR BLOUSES.

MATERIALS:—Peri-Lusta Tatting or Crochet Thread, size 20, and a fine steel crochet hook. For Blouses this insertion looks well worked in a crochet cotton of Paris shade.

All the wheels are worked first and connected to the sides of the beading by subsequent rows.

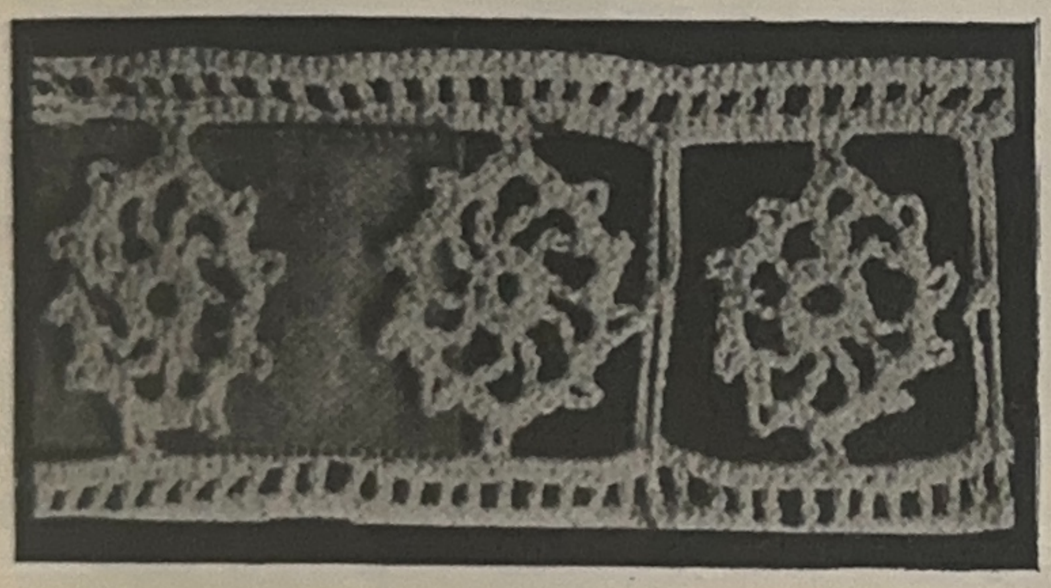
For the wheels work 6 chain, join in a ring.

1st row—16 double crochet into the ring.

2nd row—5 chain, (for 1 long treble) 5 chain, 1 long treble in the same place as the first 5 chain starts from, 4 chain, miss 1 double crochet, 1 long treble on next, 4 chain, miss 1 double crochet, 1 long treble on next, 4 chain, miss 1 double crochet, 1 long treble on next, 4 chain, miss 1 double crochet, 1 long treble on next, 5 chain, 1 long treble in the same place, 4 chain, miss 1 double crochet, 1 long treble in the next, 4 chain, miss 1 double crochet, 1 long treble in next, 4 chain, miss 1 double crochet, 1 long treble on next, 4 chain, join to the 5th chain at beginning of the row.

3rd row—Into each space of previous row work 3 double crochet, 5 chain, 3 double crochet, join up evenly and securely, break off the cotton and hide the end neatly by drawing it under.

When 12 wheels are completed they may be worked into the beading in order to see number required to the yard.



1st row—Work 30 chain, 1 slip stitch into the 20th chain, 10 chain, 1 double crochet into the picot which is in the centre of the loop between the two long treble worked into the same stitch, * 30 chain, 1 slip stitch into 20th chain, 10 chain, take up another wheel, 1 double crochet in the picot as before described and repeat from * until all the wheels are employed.

2nd row—10 double crochet under first loop of chain before the picot, 1 double crochet over the picot, 10 double crochet in next loop, 1 double crochet on the slip stitch and continue all along the work.

3rd row—1 treble in first stitch, * 1 chain, miss 1 stitch, 1 treble on next stitch and repeat from * all along the work.

4th row—2 double crochet into every space all along the work. On the other side of the wheels, keeping the crochet on the same side, 1 double crochet into a picot leaving 4 picots each side of the wheels unworked, being the 5th picot counting from that joined on the opposite side of the wheel (20), 2 double crochet under the chain loop on opposite side of the work, 10 chain, 1 double crochet in the centre picot of next wheel and continue all along the work.

The last 3 rows are the same as those on the other side of the beading.

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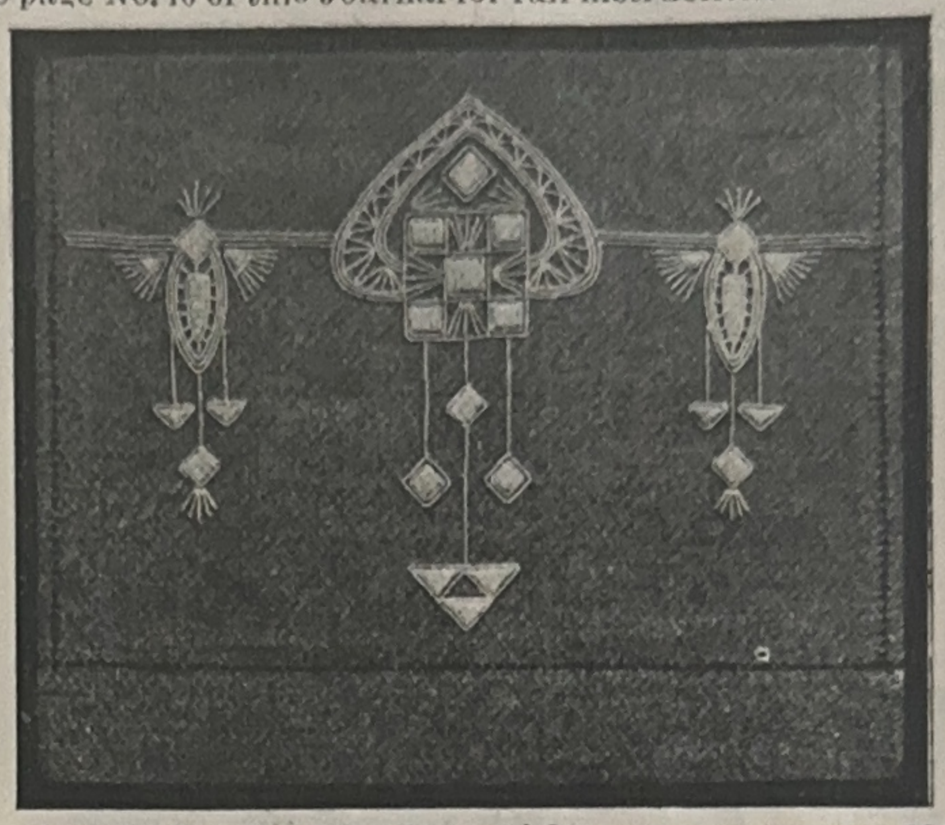

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NIGHT DRESS CASE EMBROIDERED IN PERI-LUSTA.

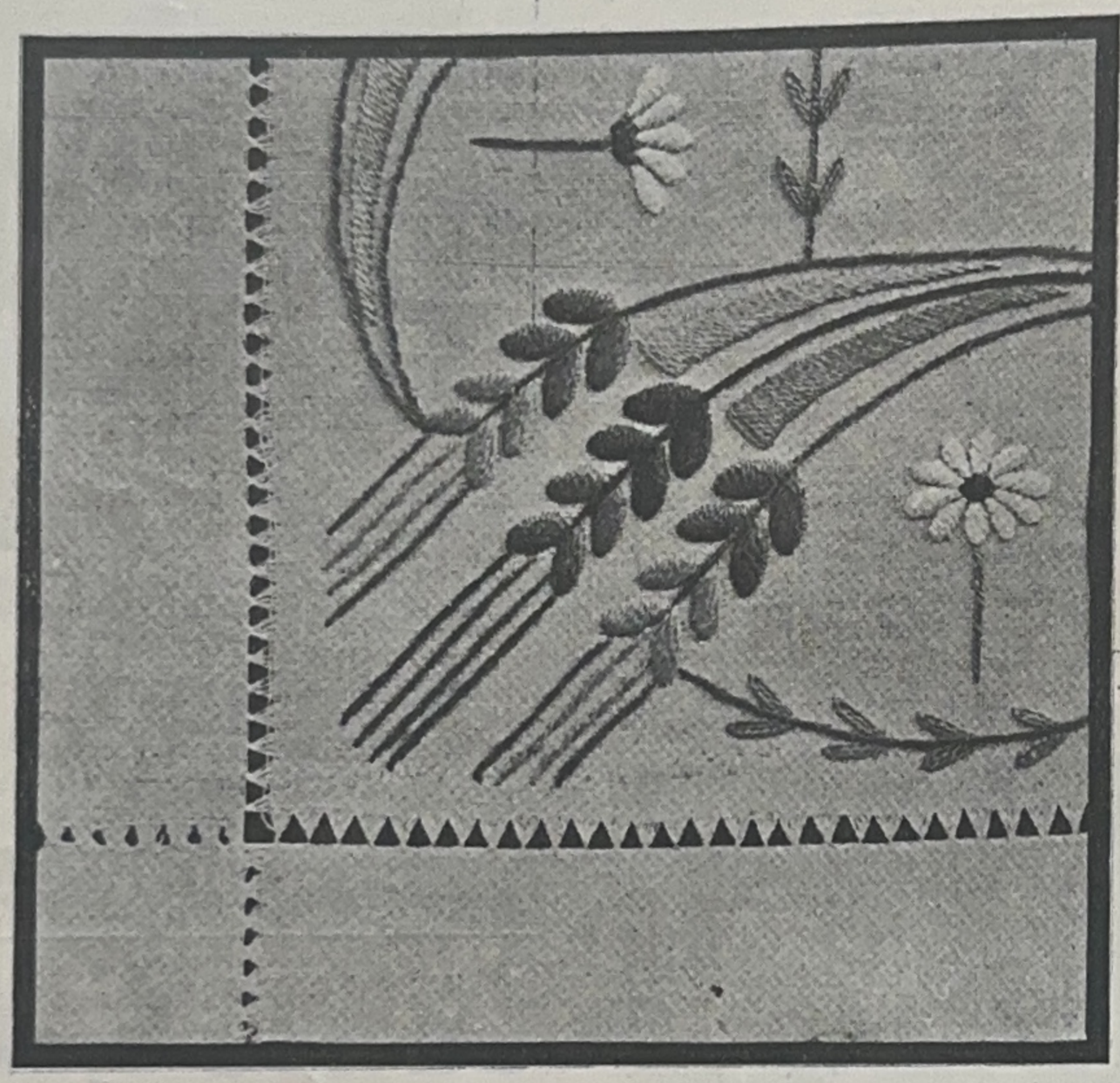
THE BETHUNE DESIGN.

THIS very effective and, at the same time, easily worked design is carried out entirely in Peri-Lusta Thread, on a ground of warm cream linen. The colouring of the sample from which our illustration is taken, is chiefly confined to 3 shades of Yellow, Nos. 155, 153 and 151 for the Barley ears and stems; and 3 shades of Green, Nos. 168, 167 and 166, for light foliage and other conventional treatment for decoration. The only other colour introduced is a pale Mauve, No. 415, in which four small sprays (upright) of a wild flower are worked. The colouring may, of course, be varied to suit individual taste, and the design would look well carried out in white Peri-Lusta. The stitches as well as the colours are limited, being only 4 in number, viz.:—outline, satin stitch, French knots, and loop stitch. First, we will describe the treatment of the Barley ears, beginning with the centre stem of the group to the left. This is worked in the darkest shade of yellow, and the same shade is used for the next two grains, which are worked in solid satin stitch, the stitches being taken from side to side of the tracing. The next two grains are in shade No. 153, and from these, the long beard lines are in outline stitch, the two outer ones being in the dark yellow, and the two inner ones in the medium shade. On either side of this centre ear is a similar one, the stems and grains of which are in the two lighter shades, and in other respects are worked in exactly the same way; the beards in the same shade as the ears. Between the yellow stems, two strips of green are introduced worked in solid satin stitch, diagonally; the lower one of these is worked in Green, No. 167, and the upper in No. 166. In this latter shade is also worked the strip that lies between the ears at right and left of the pattern. Green, No. 168, runs through the stems of all the lighter foliage, the small leaves of which are worked in loop stitch, and of the two lighter shades.

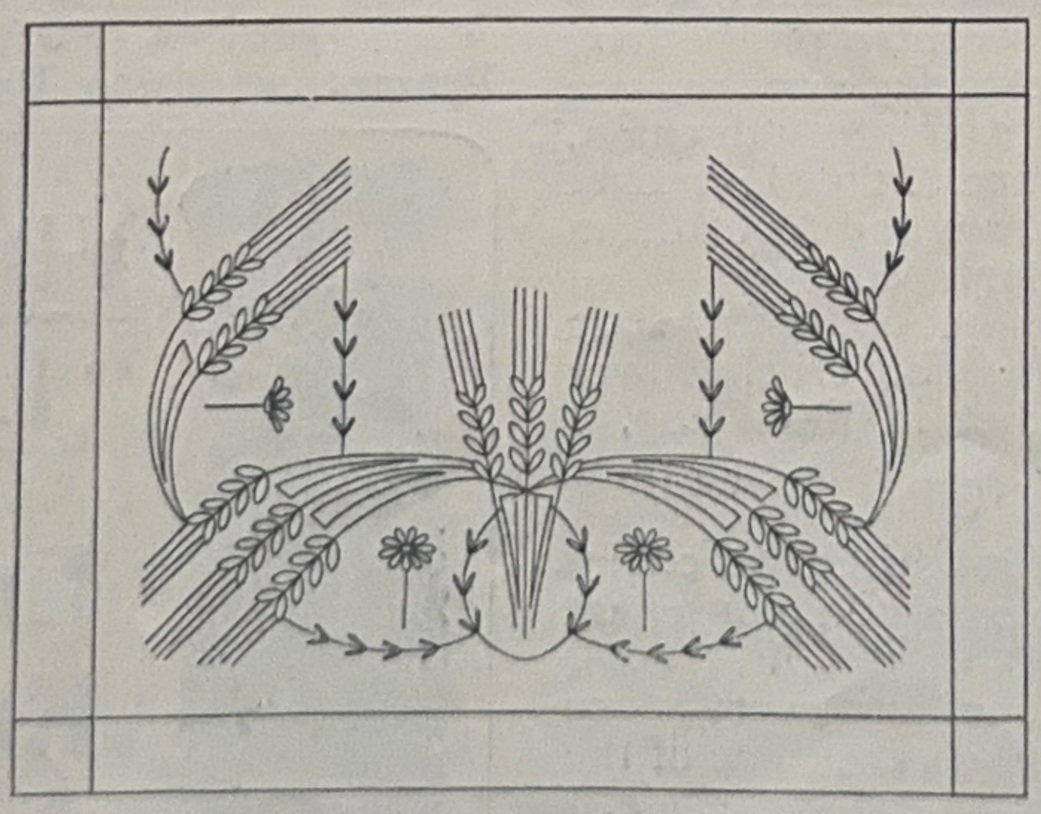
The four upright flowers which appear in this design are in Mauve, No. 415, in solid satin stitch, worked across each petal; the eye is made in French knots, Yellow, No. 155, the stem should be in Green, No. 168.

There is a centre sheaf of Barley, to which the same treatment applies; the grains nearest the stem are in the two darker shades, ascending to the lighter ones.

The shades chosen for this piece of work are those known as Boiling Dyes, and the design is traced and adapted to a large and varied number of useful articles.



SECTION OF THE BETHUNE DESIGN.



COMPLETE DESIGN OF THE BETHUNE NIGHT DRESS CASE.

"It is said by authorities there are only about seven or eight necessary stitches to learn in embroidery, and when the worker has once mastered those, if at all inventive, numerous others will follow. Never be afraid to unpick your work; a small piece badly done may spoil the whole embroidery."

W. G. PAULSON TOWNSEND,
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"A good workwoman will not encumber herself with too many tools; but she will not shirk the expense of necessary implements, the simplest by preference, and the best that are made."—Mr. LEWIS F. DAY,
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THE EDITRESS'S LETTER BAG.

HAWTHORN.—Your nearest agent for Baldwin and Walker's famous Ladyship wools, is Mr. Thomas Hunter, 74 Northumberland Street, Newcastle-on-Tyne, who stocks these wools in great variety. Mr. Hunter has published a new price list of his Art Needlework novelties and requisities which you will find very useful to have by you.

SWEET BRIAR.—Ironing transfers are not always made of the newest embroidery designs, many of which are only procurable traced upon the background materials on which they are to be worked. I shall, at any time, however, be glad to inform you whether there is a transfer of any particular design you may fancy, and, if so, where it is to be obtained.

MINNETTE.—About the time the lavender blossoms are ready for gathering we shall be giving an illustrated article on the making of lavender bags and cases; and as some fascinating ideas on the subject will be communicated, I advise you to be on the lookout for this page as you are anxious to have a good supply of lavender bags at your bazaar stall in the autumn. I expect they will sell like the proverbial hot cakes.

ENQUIRER.—The Victoria series of crochet patterns about which you ask, is I fear, quite out of print. I can remember, among some treasures of old needlework, to have seen, once upon a time, some of the quaint designs you refer to, such as the finding of Moses, King David playing the harp and other scriptural subjects, but it would be extremely difficult, if not impossible, to procure any of them now-a-days. Should any of our readers know where any stray ones are to be had, and would communicate with me, I will gladly pass you on the information, but am sorry I cannot help you more definitely in the matter.

L.M.—We have not published any more designs for poker work on velvet than those you already have, but shall very likely be giving some later on. With regard to the stencil patterns you wish for, a very decorative piano drape with stencil ornament, was given in the April Number of "Needlework for All." Have you seen this? The stencil plates for carrying it out are to be had, cut out as you wish, and ready for use, for 2/6. You could adapt them quite easily to a mantel border and curtains and to a screen panel. With the motifs differently arranged, they would make almost a new design.

AMABEL.—Here is a very good stitch for strengthening the heels of knitted socks and making it easier, when a hole does appear, to pick up the threads and make a neat darn. Having divided the requisite number of stitches on two needles, work as follows in the row upon which the right side of the heel is towards you:—*, wool in front, slip 1, wool back, knit 1, and repeat from * to the end of the row. Turn, and purl back. Continue to work these two rows throughout the straight part of the heel, thus forming a kind of honeycomb stitch which is very strong.

CONSTANCIA.—See reply to "Sweet Briar." All the articles mentioned can be had traced ready for working, and may be ordered through any of our advertisers.

N.B.—The Editress will be happy to give advice or answer questions on fancy work generally. A column in the magazine will be reserved for this purpose, and answers will be printed to any queries received before the 25th of the month previous to publication. Correspondents wishing for an immediate reply should enclose a stamped and addressed envelope. All communications to be directed to—

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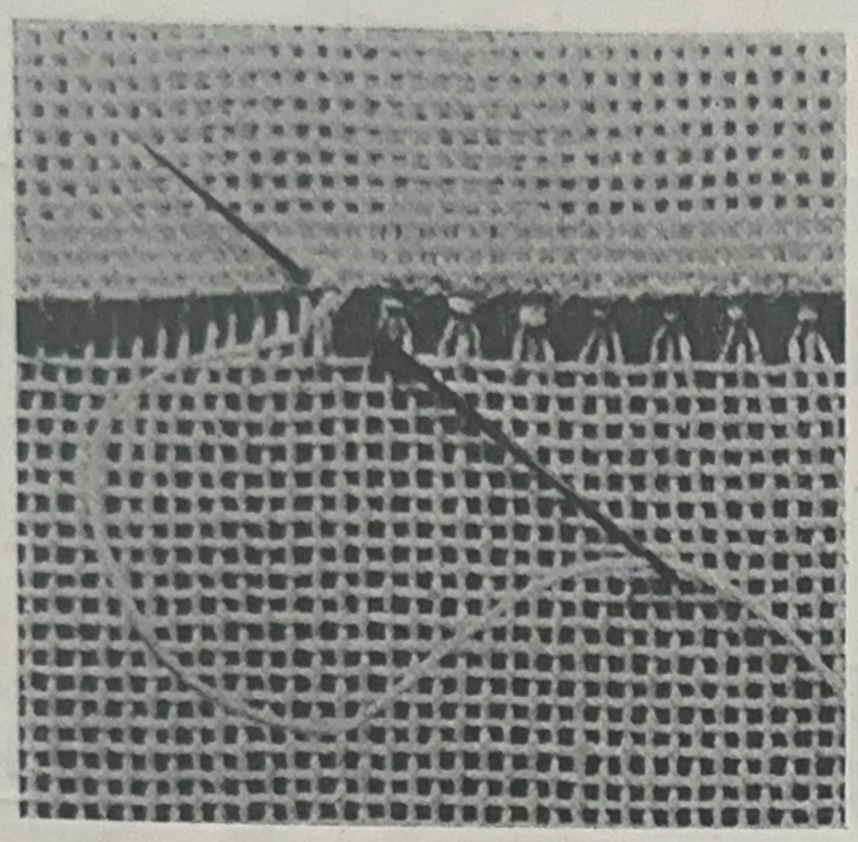
A PAGE FOR BEGINNERS.

HERE are four of the earliest stitches in drawn thread work, which must be thoroughly learnt before any real progress can be made. The first is

HEM STITCH,

which is used both for the actual hems of sheets, table cloths, &c., and for strengthening the edges of drawn insertions. To work ordinary



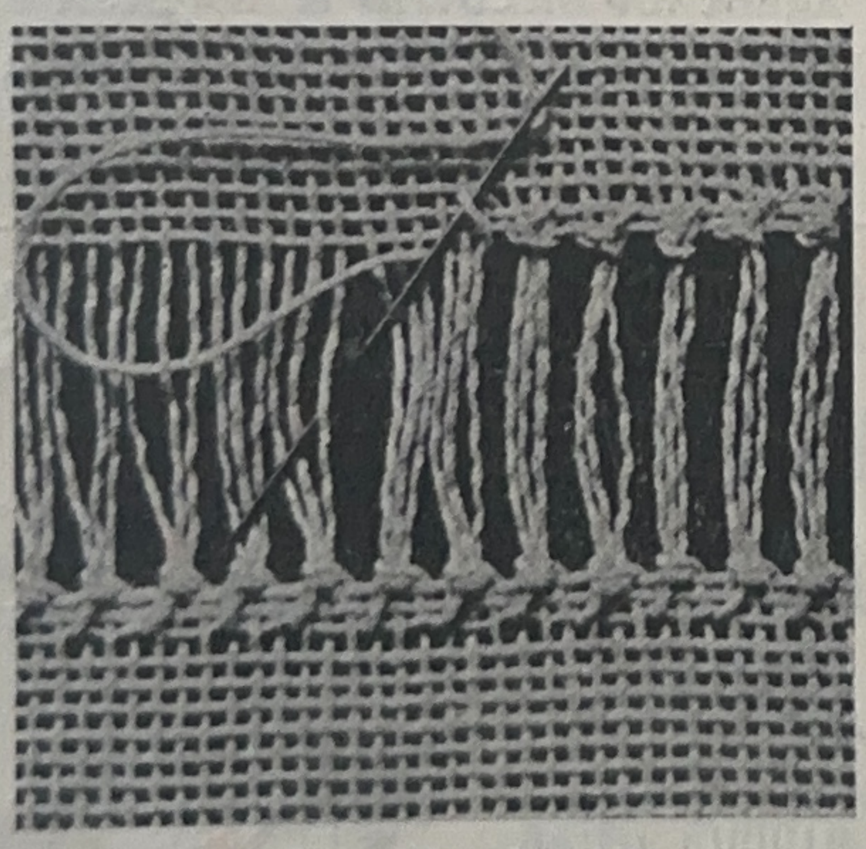
Hem Stitch.

hem stitch, first draw a thread at the distance from the edge which is to form the depth of the hem, and turn the hem down to it. Then commence to work, from right to left, as shown in the diagram. Pass the needle behind two or three upright threads of the linen or canvas and bring the thread out to the left; insert the needle again at the other (right) side of three upright threads and bring it out across them at the back and front so as to make a small, firm stitch, taking up a small piece of the turned-over hem.

Second in importance and usefulness comes

KNOTTED HEM STITCH,

which may be worked along the top of the open hem only, or at both top and bottom to form an

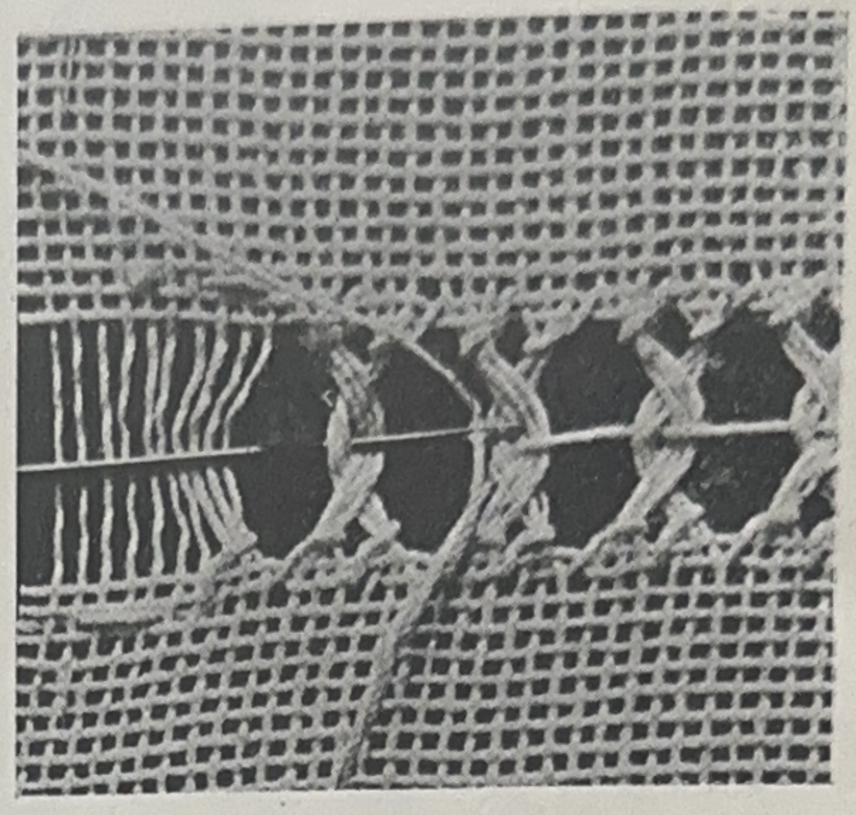


Knotted Hem Stitch.

insertion. Having drawn the threads to the depth required for the insertion, insert the needle in the linen a thread or two above the drawn part. Work from right to left. Take up three upright threads, making a small, straight stitch downwards; then, holding the thread securely under your thumb to the left, make a button-hole stitch into the loop formed by the little straight stitch. Draw up close, and again insert the needle as at the beginning.

SIMPLE TWISTED CLUSTERING

is the first of the regular pattern stitches to be learnt. Having hemstitched the top and bottom of the insertion, and divided the upright threads into threes or fours, as the case may be, secure the working thread at the right hand side of the first group by making a loop and working a stitch into it round the little upright group. Then

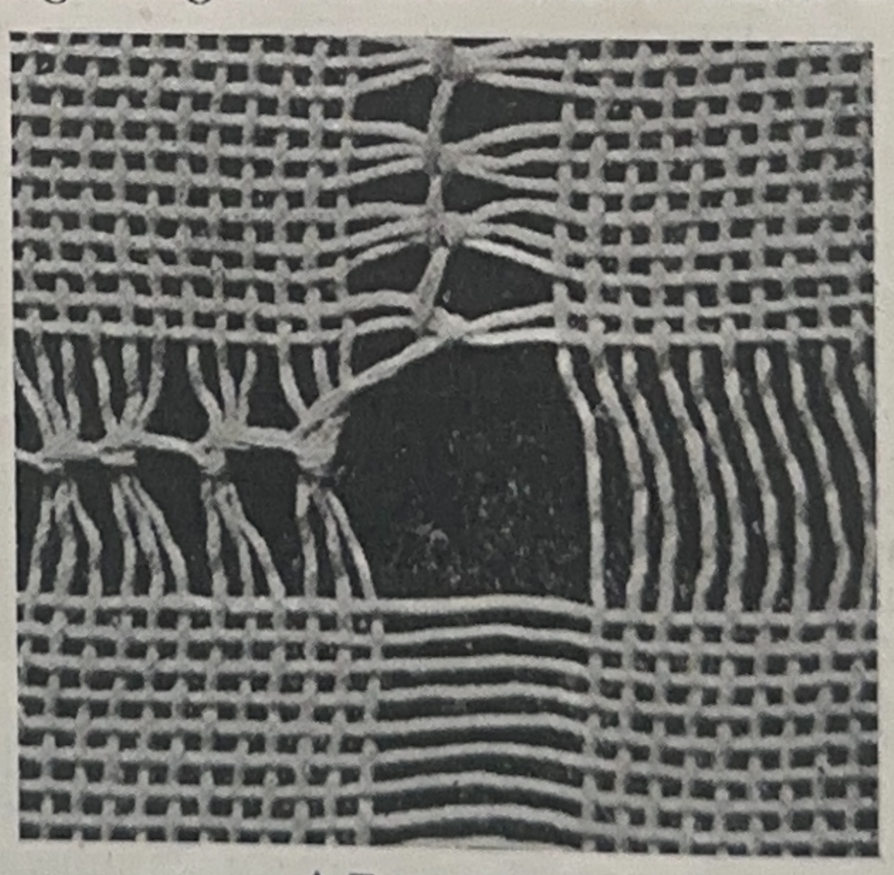


Simple Twisted Clustering.

insert the needle, point downwards, to the left of the second group, bring it out to the right, and draw this group over the first. Pull the thread through, and the twist is made. Miss the next group, take up the group following and twist it over, and continue to work thus all along.

A TIED CORNER.

In borders for tea cloths, etc., where the open work is continued all round, the treatment of the open squares left at the corners is very important. The method of first tying the corner, shown in Fig. 4, will be found of the greatest use in wide hems and for fine materials. The cotton should be drawn rather tight, to well divide the threads, and each corner should be done when the threads are drawn and before the beginning of the hem stitch. Make a loop



A Tied Corner.

at the end of the cotton and take up 4, 6, or as many threads as you mean to use in the hem. Hold the cotton down over the threads, and put the needle through the loop and draw it up. Continue, holding the cotton for each stitch, and putting the needle through to form the loop. When turning down the hem, match the tied groups and tack. When working, take the under and upper threads together, and when finished on both sides, take out the tying thread.

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